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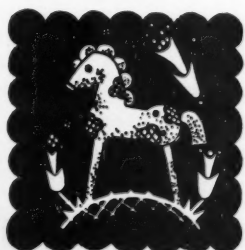
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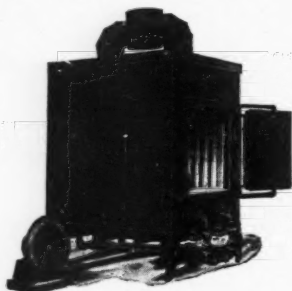
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CO-ORDINATION THROUGH COLOR

Smoothly flowing symphonies, not startling contrasts, will predominate in architectural coloration of the 1939 Golden Gate International Exposition. Color will be used to knit the World's Fair into a unit, not to split it into fragments.

All buildings will follow the official color palette just announced by Jesse E. Stanton, Exposition colorist under W. P. Day, Vice President and Director of Works. To avoid the crude and garish, no color will be approved in its full intensity; all must be reduced to half-tones or less on building exteriors.

Borrowed from the rare hues of California wildflowers, the official palette includes nineteen colors. The plaster body color will be vibrant, luminous yellow ivory; decoration and embellishment may be carried out in colors of sufficient range to accomplish any effect—colors at once distinguished and acceptable to the discriminating.

In the palette are: Beige fawn, parchment yellow, golden ocher, golden emerald, pale coral, deep apricot, rose taupe, ecru, deep Pompeian red, mauve, periwinkle blue, light jade green, deep jadge green and midnight blue. Trim colors are Exposition ivory, cerulean blue, turquoise blue and Roman gold.

The most elaborate artistic project in the history of expositions—a \$60,000,000, mile-long Central Mall for the New York World's Fair 1939—which is expected to set the pace for the World of Tomorrow in luxurious and harmonious building construction, in sculpture, in murals, in landscaping and in novel active water and lighting effects.

Like a jeweled band, the vari-colored Mall will be laid across the main exhibit area at its widest point, bordered by about 25 of the most imposing buildings in the exposition, studded with numerous sculptures fashioned by world-famous artists, inlaid with five lagoons, enlivened by five waterfalls, sparkling with literally hundreds of fountains, accentuated by huge pylons and lined with more than a thousand of the finest trees available.

Stretching from Grand Central Parkway Extension in a northerly direction almost to Lawrence Street in Flushing, the Mall will be divided three times, first to flow around the already-famous Perisphere and Trylon, again to include an oval lagoon and, near its northern limit, by a parade ground. Except for these diversions, the Mall will form a straight line which, by a coincidence remarkably attuned to its historical and patriotic theme, would bisect the Statue of Liberty if extended in a southerly direction.

Between the circular Theme Center and oval lagoon, a tree-shaped esplanade built around a series of rectangular lagoon and mirror pools will contain a number of sculptures remarkable both for their size and their artistic merit. These works of art will give the Central Mall its historical inspiration. Dominating this section of the Mall will be the largest portrait statue fashioned by mankind since the Egyptians hewed the figure of Rameses II out of rock in the land of the Nile. The work of James Earle Fraser, noted sculptor, the statue will show George Washington as he arrived in New York for his inauguration exactly one hundred fifty years previous to the day set for the opening of the Fair on April 30, 1939.

CHANGE OF ADDRESS

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ARTISTS HONORED

One of the most sincere and spontaneous tributes ever paid a famous artist by layment was given Reginald Marsh, the muralist, December 9, when 60 employees of the U. S. Customs House at New York, gave him a testimonial dinner to celebrate the completion of his murals in the rotunda of the Custom House.

"We don't know anything about art," said one of the Custom men at the dinner, "but Mr. Marsh paints about things and in a way that we can understand and enjoy. Besides, we know a real man when we see one."

They had watched Mr. Marsh at work on his scaffolds, talked to him at lunch hour . . . and as the new mural neared completion they "shared" his achievement. Realizing he would be leaving soon, they quickly organized the dinner. It was given at the Duke's House, a quaint little eating place at Broad and Wall Streets.

Augusta Savage, distinguished colored sculptress of New York and one of the leading artists of her race, has been commissioned to execute an important sculptural group for embellishment of the New York World's Fair, 1939. Miss Savage has been selected by the Fair's Board of Design to create a group symbolic of the unique contribution made by the American Negro to the music of the world and particularly in the field of song. The group is to be placed in the court of the Community Arts Building in the Fair's zone of Community Interests.

Mr. Whalen made his announcement relative to the appointment of Miss Savage the occasion for reiteration of the Fair's policy as to the many races and creeds participating in creation of the exposition.

"It was decided more than a year ago that in the Fair there should be no such segregation of this country's different racial groups as had marked other American exposi-

tions. Exhibits are to be judged solely upon their merits, not because their makers are white or black or of one or another origin or religion.

"That being the case, it seemed important to recognize the really worth while and distinctive gifts to our American culture of the different races that have constituted our population."

DEPARTMENT OF INFORMATION

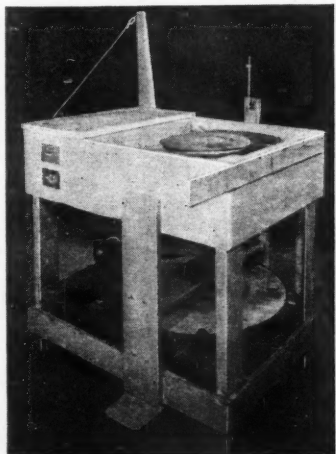
Federal Art Teaching, the division of the WPA Federal Art Project which set out in 1935 to develop a creative American citizenry and succeeded in crowding neighborhood art studios to capacity with enthusiasts of all ages, announces a new step in the nation-wide program.

Community Art Centers, planned to have the utility value of public libraries, are being set up and calls are being issued for active community support of the centers, through Citizens' Sponsoring Committees, formed in each locality. The committees devise means for making a permanent place in the community for the centers.

Notable results are already reported in thirty-eight communities of the west and south. Over seventy-five thousand dollars was raised by popular subscription in cities and towns of the Carolinas, Alabama, Florida, Oklahoma, Tennessee, Utah, Virginia and Wyoming, and some two million persons have participated in activities of the Centers since 1933.

Following the precedent set by outlying sections, New York administrators of the Federal Art Project have undertaken to establish a community art center in each of the city's boroughs, and simultaneously, to set up borough sponsoring committees, fused in the Greater New York Sponsoring Committee for Federal Aid Centers.

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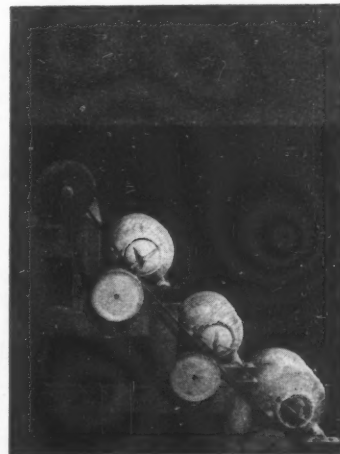
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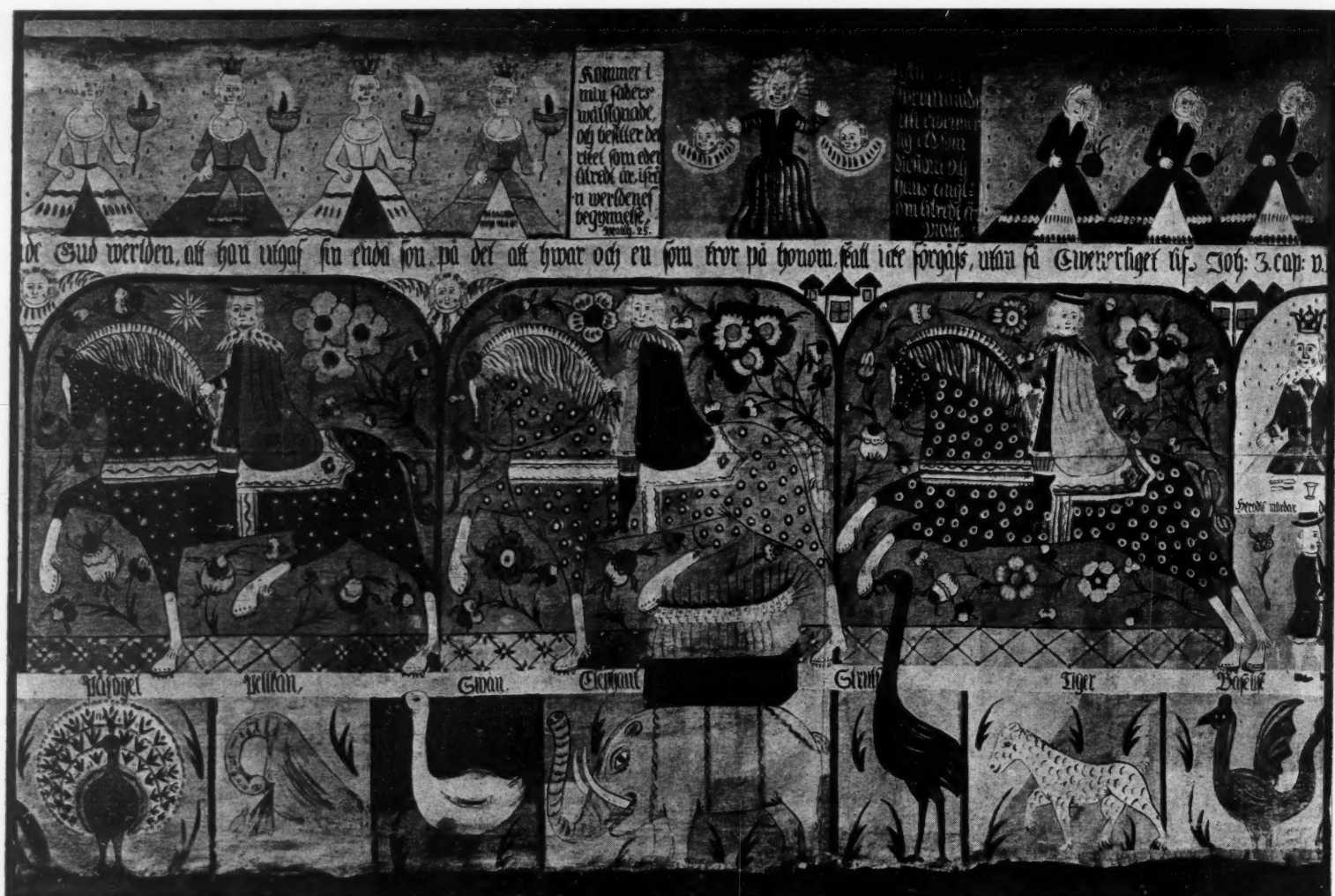
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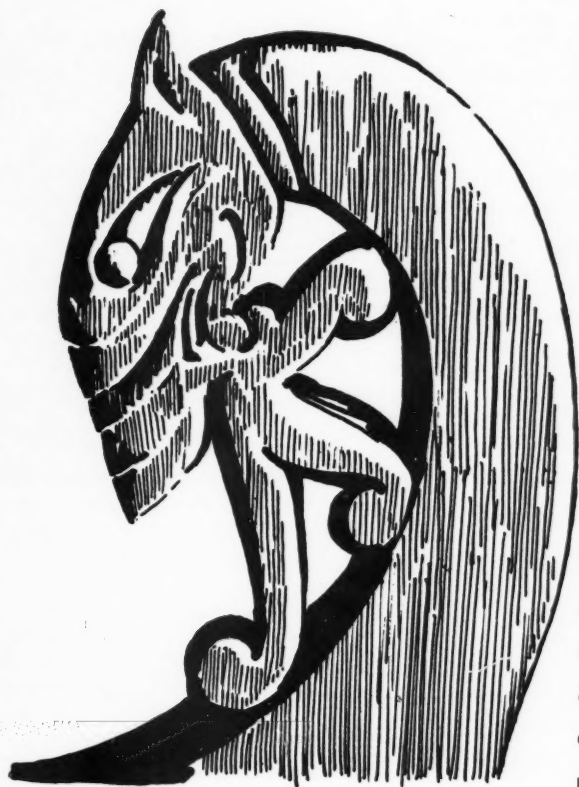
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Fascinating are the painted tapestries from the Swedish provinces. Knights in ermine bordered robes ride gaily decorated steeds through flowery kingdoms in one paneled tapestry from Smaland. A row of wise and foolish virgins with trimmed and untrimmed lamps forms the top border, with a row of active specimens from a Swedish Noah's ark.



EUROPEAN PEASANT ART



- The fact that the peasant art of Europe was so deeply rooted into the soil accounts for that vigor of structural qualities, richness of texture and opulence of ornament, all of which has made it an invaluable source of inspiration, interest and actual design knowledge to designers the world over. It explains why there is an unlimited source of help for the solution of such problems as correct use of materials, construction, suitability of decoration, color and that intangible feeling sometimes called "play spirit", or joy in creating. Peasant art illustrates vigorous, honest use of materials.
- Some years ago peasant decoration had a great vogue in America, but this was of a somewhat superficial nature. Decorators found it so easy to "lift" patterns for application to factory-made embroidery, table oilcloth, cheap furniture, dinner ware, and hundreds of other articles. The spirit of real vitality did not carry over and the result could be nothing else but trivial. The basic quality of peasant art and the attitude of the peasant artist were but casually understood, if at all. These mean more than surface treatment.
- The lessons to be learned from the peasant artisans are sadly needed in the world today where too often metal is grained to resemble wood, plaster is made to resemble metal, and countless similar violations of materials are made. Honestly in the use of any given material is one of the fundamentals in design, and with the new synthetic materials used today, what can best be done with them may well be illuminated by a study of wise use of old materials. No richer nor more appropriate source can there be for art appreciation among our students and incipient industrial designers than peasant art in its sincerity and creative qualities.
- The directness and sincerity with which the man's needs and desires were satisfied from the materials at hand is well exemplified in such cases as the well-designed baskets made in the Thyringian Forest of Germany and the textile wall hangings of Sweden which not only kept out cold air but also added color and decoration to the interior. From the soil itself pottery and glass were made. Wood, usually plentiful, was carved into forms of real significance in many countries, Sweden especially. To the peasants, homes were not machines for living, as seen by the modern architect today, but rather places where much time was spent in work, in play, and in group activities. Families worked together during the long leisurely months of winter. Obviously enrichment of surfaces and embellishment of all sorts were carried far, but invariably on a well-constructed basic art.
- The assembling of this material in its present form has been possible through the gracious co-operation of the Brooklyn Museum, from whose collection many of the illustrations were secured and such sources as the Dusan Jurkovic Collection, and the contributions to our publication from Elma Pratt of the International School of Art, Marya Werten, Wanda Przyluska, Dr. Mieczyslaw Treter, Elizabeth Haynes, Alma Hamilton, Mabel C. S. Shith, Mabel De Bra King, Lida Matulka, Rose Kratina, M. Essik, M. Morris, Dr. Edwin Redslob and others.
- In presenting this review of the Art of European Peasants it has, obviously, been necessary to select the most significant art expressions from those areas where the peasants have been most productive in order to provide a desired variety of materials and ways of working.

Felix Payant

SCANDINAVIA

● The old Norsemen were brave, strong and courageous, loving dangerous adventures. They used spears and finely shaped swords, and the Northern Sagas are filled with the tales of battles they fought and won. The battle-axe, silvered or gilded, and its handle studded with iron, silver and gold nails, was, perhaps, more commonly used than the sword. Ships were objects of veneration to these men, symbolical of both beauty and strength. Odin was their chief god and Freya was his wife. The skalds, or poets, of Denmark and Sweden have written much about the ancient myths of the North.

● For centuries the history of the various Scandinavian countries was interwoven, and for many years the language and customs were the same. There was warfare with rivalry for long periods but since 1814 there has been peace and more sympathetic helpfulness between the three kingdoms. Roman and Anglo-Saxon gold and silver, left from the early journeys of the men of the North, are still being turned up by the plow in these countries, especially in Gotland, Sweden where they were buried for safe keeping or to be used in Valhalla in the after-life. The native ornaments, rings, beads, necklaces and filigree work of this time show a highly developed native craftsmanship and design.

● Geometric figures were used as designs on the first of the gold ornaments, beads, necklaces and rings made by the goldsmiths of the North about 300 A. D. and in Sweden, filigree work was also artistically made by native craftsmen and it resembled somewhat that made in India and in other parts of Asia.

● The interlaced animal forms gradually replaced the circles, triangles and lines of the early period as silver replaced gold in the making of jewelry about 500 A. D. During the viking period, animal forms were used by the craftsmen in wood carving, representing no particular animal but fantastic, dexterously interlaced parts of animals.

● With the advent of Christianity to the North, 1000 A. D., stone sculpture became popular in the decoration of the

churches which were built. The symbols of Christianity were used and the craftsmen of the North, with great inventive genius, used the Romanesque scroll and foliage which gradually replaced the interlacing pagan motifs of the Viking period. On the island of Gotland, which in this period was one of the centers of wealth and culture of the North, are relics of the work done by expert stone cutters of the twelfth and thirteenth centuries. The craftsmanship and design are of high order.

● Iron and its adaptability to ornament became a medium for artistic expression in the twelfth century. Closets with massive locks and hinges, and iron-bound chests covered with designs depicting episodes of Charlemagne and other great leaders, are to be found in the various museums of the country and in the churches.

● Needlework and weaving are perhaps the oldest of the crafts in the North. It became one of the artistic expressions of the peasants, who represented in their work the legends of their childhood and the fanciful images with which their huge forests, wild animals, and miles of sea inspired them. The legends of their Kings and the later Biblical stories all find a place in the tapestries wrought by these peasants. Color was used in their work with striking beauty. Long winter evenings starting at three o'clock in the afternoon gave time for work such as weaving, building and decorating furniture, and carving.

● In Finland, a country of courageous and freedom loving people, the early art has Swedish characteristics, since the country has belonged to Sweden for three hundred years. A rug, rich in color and used as a wall hanging rather than as a floor covering, called the "ryijy" is perhaps most characteristic of the peasant art of Finland. Animal and human figures, leaf and flower forms, were introduced into its designs.

● The wall hangings made in Sweden and Norway are like closely woven tapestries. The old sagas were used as inspiration for design, as were the forests, wild animals and

SWEDISH PEASANT FURNITURE





A SWEDISH CUPBOARD AND SUGAR BARREL • A FINNISH WALL HANGING CALLED "RIJY"

familiar flowers. Where winters are so long and where the sun is seen for such a short time each day, it is no wonder that Scandinavian people love pure clear color. This is evident in their woven work and in all their art. The designs of the earliest textiles made in Sweden have a flavor of the Orient, due, no doubt, to the influence of textiles brought from the East. A variety of textile techniques was developed, especially in southern Sweden.

● Christianity directed weaving toward ecclesiastical work, and in the twelfth, thirteenth and fourteenth centuries, one finds hangings and carpets and vestments made for churches using Christian motifs and Biblical scenes in place of the old myths and pagan legends of the Viking period. At that time linen thread was used, sometimes combined with wool, and the designs were free and bold. As in Finland, the color of the textiles, somber or gay, proclaimed its native province.

● With the increasing prominence and growing wealth of the sixteenth and seventeenth centuries, the influx of luxurious materials from abroad discouraged the carrying on of much native weaving. Several attempts to revive the industry met with little response. The adoption of the new Lutheran faith in the sixteenth century meant a return to

simplicity, and the weaving of textiles for ecclesiastical vestments and the churches was discontinued.

● In the nineteenth century in Sweden there was a revival of interest in the old time arts and crafts of the peasant folk, and a national federation of Swedish societies for home industries was formed which now has many branches. Other associations have since been formed, and we find branches of these associations in every city in Sweden today. The handicrafts of the present day peasantry are brought to these centers and sold. The Swedish leaders of art are endeavoring to place well designed necessities within the reach of the masses. Pewter objects of rare beauty are being made, and fine book binding has been revived. Furniture of simple design and durability is being made to suit all classes and purses.

● Norway, first under the domination of Denmark and then of Sweden, became independent in 1814 and is the youngest of the three Scandinavian nations. She, too, has an artistic culture dating beyond the Middle Ages. Norway has its present day Norwegian Home Industry Association, which aims to utilize the spare time of hundreds of men and women and increase their incomes by reviving the crafts of ancient days.



In the eighteenth century some of the Swedes were very much influenced by the fashions of Paris and London. Their furniture began to be made with elaborate heavy carving of a somewhat Rococo style, as seen in this bed. It was a change from the paneled and painted furniture of the peasants in the provinces. Chests for keeping the household textiles were an important item in all Swedish homes. Some were carved elaborately while others were decorated with metal bands, as seen in the illustration below.



AT THE LEFT IS A PROVINCIAL SWEDISH CUPBOARD



DESIGNS FROM OLD SWEDISH LINEN WALL HANGINGS

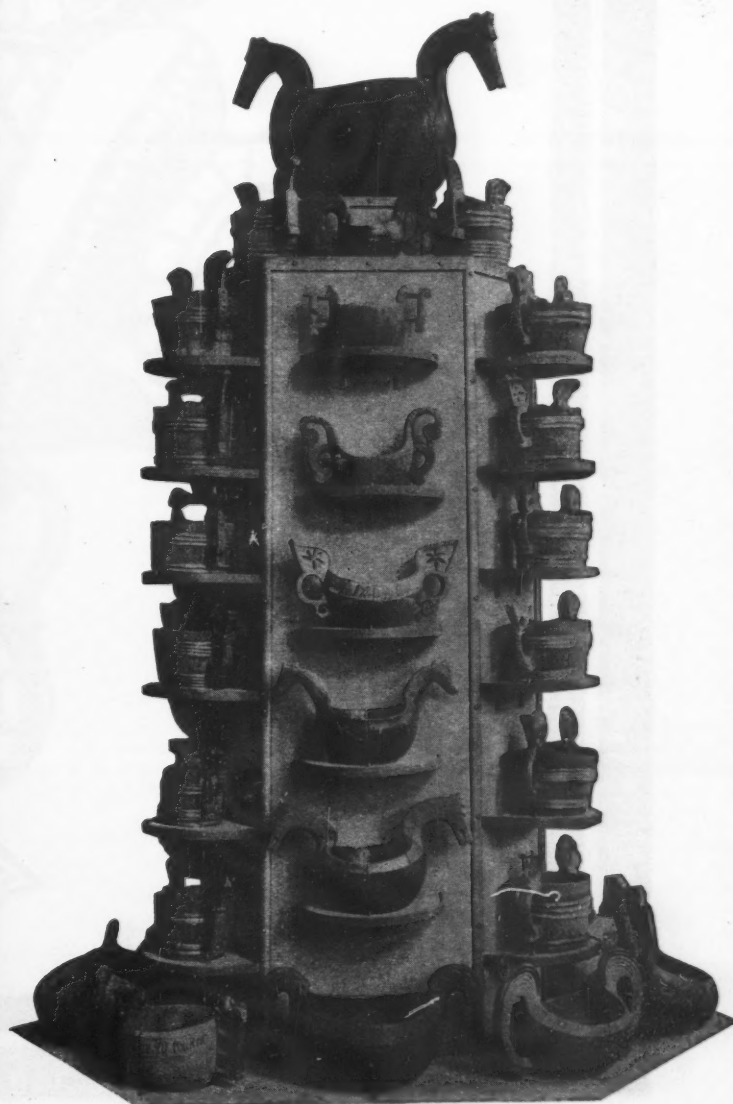


A TYPICAL PAINTED LINEN WALL HANGING FROM SWEDEN

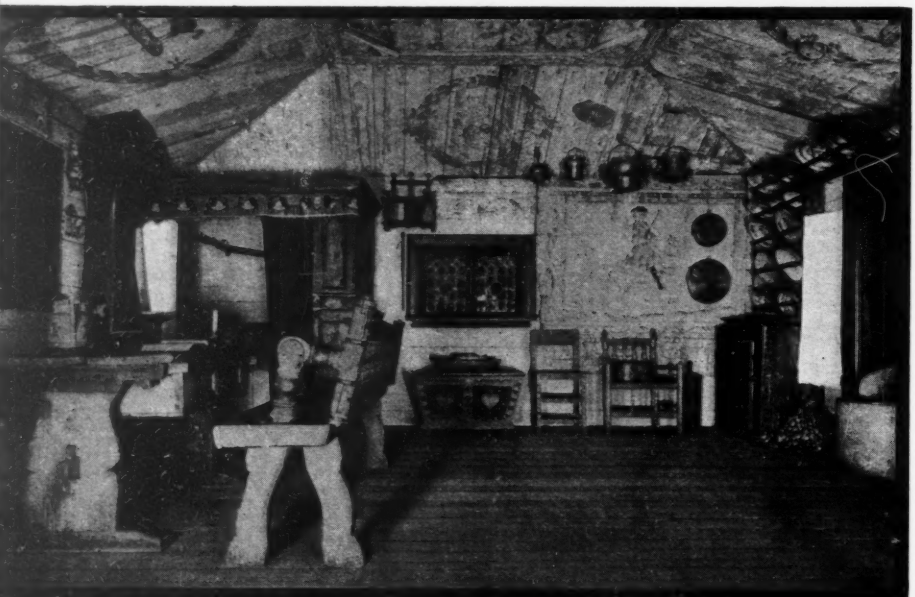
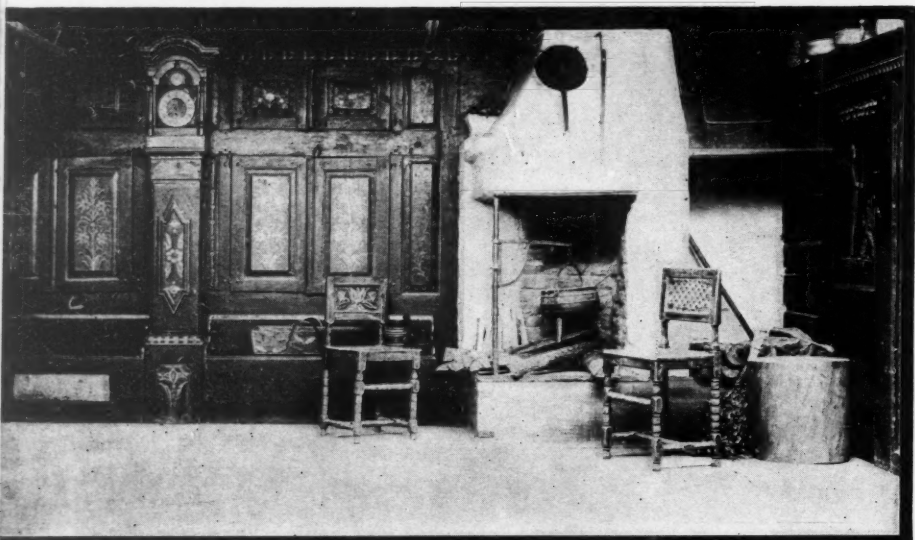
● A pair of wooden chairs such as the one shown below, and a pair of cushion covers such as the one shown at the right, for cushions to be used on the wedding chairs, were a part of every Swedish bride's trousseau. These two chairs were reserved for the mother and father, and there were but few others. The family sat on benches which were usually simply long boards fastened to the walls under the window. After the housewife had straightened the room, made the beds and piled them high with pillows and blankets, hung the clothes on the beams, arranged the tankards, butter boxes and wooden bowls in their cupboards, she would sit on the bench by the window and knit.



The Viking bowls with their great variety of handles display a keen zest for the sea.



INTERIORS



● The early houses of Sweden were built of logs, and the later ones of planks. These were frequently furnished with a porch which gave an added touch of comfort and provided further opportunity for wood carving. On entering it was frequently necessary to bend one's head, as the doorways were low, and to lift one's foot high, as there was often a board across the lower part of the door to keep out the wintry drafts. The room was small, and there was a compact, almost cozy, feeling. The huge pine logs which formed the walls were smoothed to give a flat surface, against which hung the woven tapestries or painted pictures of the peasants. Textiles also hung over the windows and from the large beams which supported the rafters of the steep roof. There were textiles everywhere, many of them beautifully embroidered, for this was a form of wealth that the housewife loved. Cupboards and beds and sometimes benches were built in, for ease in cleaning and to save wood and space. An economy of space was important, for when the storms came and it was bitter cold no one wanted to be far from the fire.

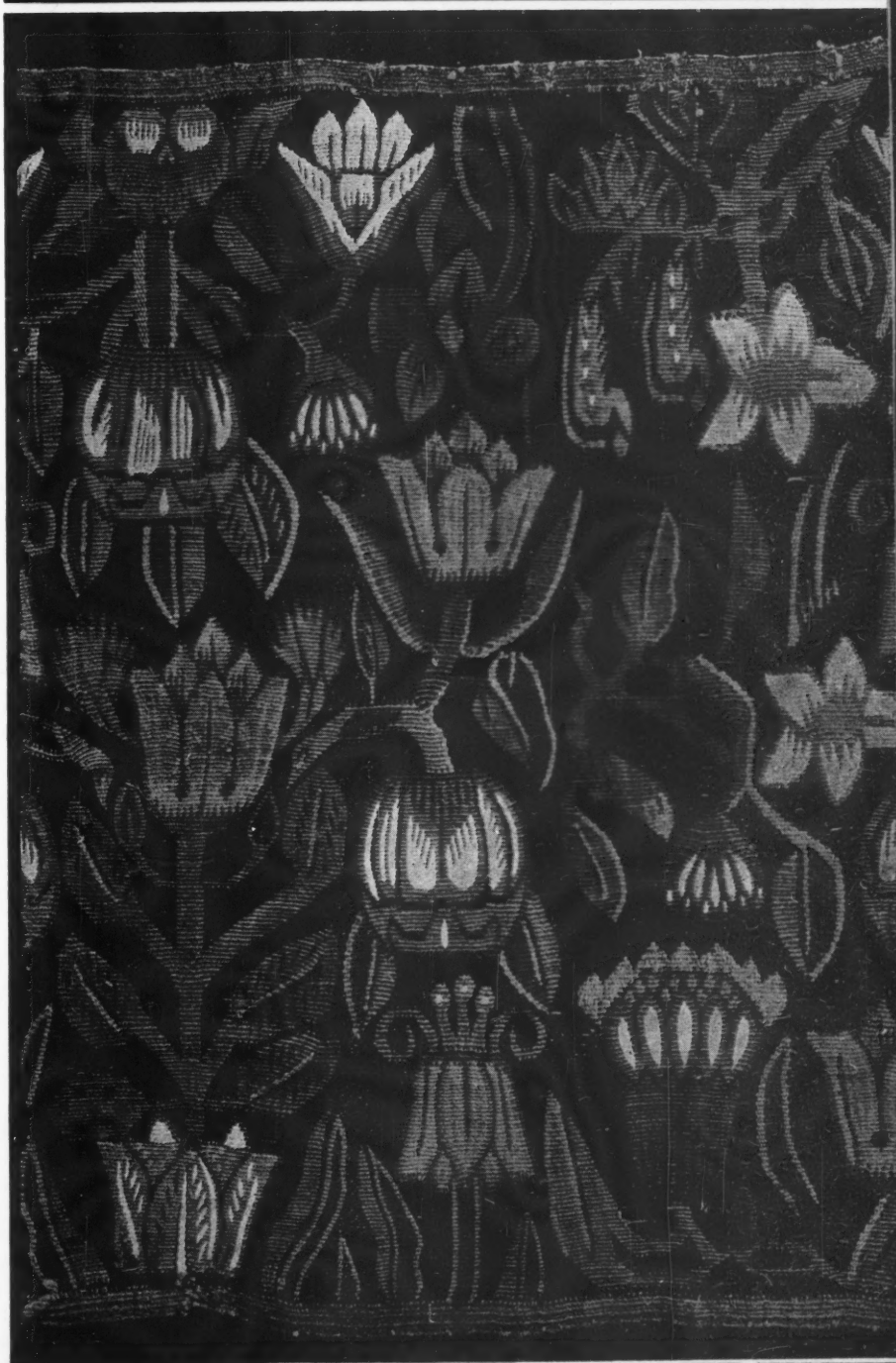
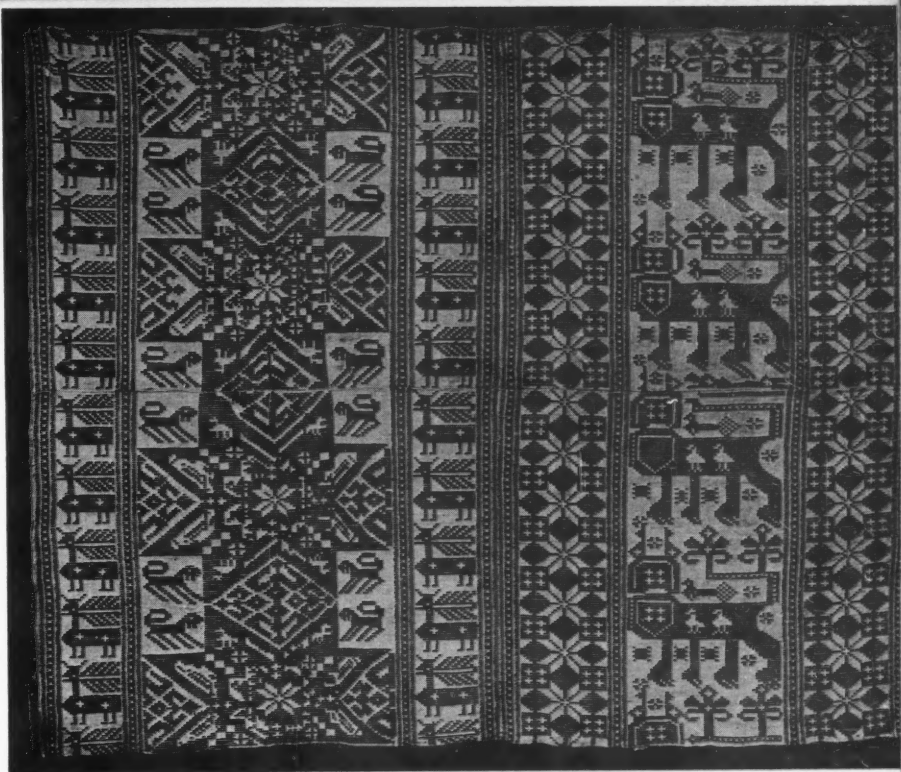
● The earliest houses had a platform in the center of the room and a hole in the roof for the smoke to escape. Later it became customary to build a hooded fireplace in a corner so that heat was given off on two sides. All the cooking was done here, and the utensils, wooden molds, and brightly shining pots and pans hung on rods nearby. The bed stood in an opposite corner. There were many cupboards—wall cupboards, corner cupboards, and hanging cupboards, for it was in them and in the chests that the housewife kept her supplies and her treasures. The cupboards were paneled or carved and painted, according to the taste prevailing at the time they were made.

● The painted wooden furniture with its gay decorative motifs constitute the forerunners of much of the painted furniture we see today.

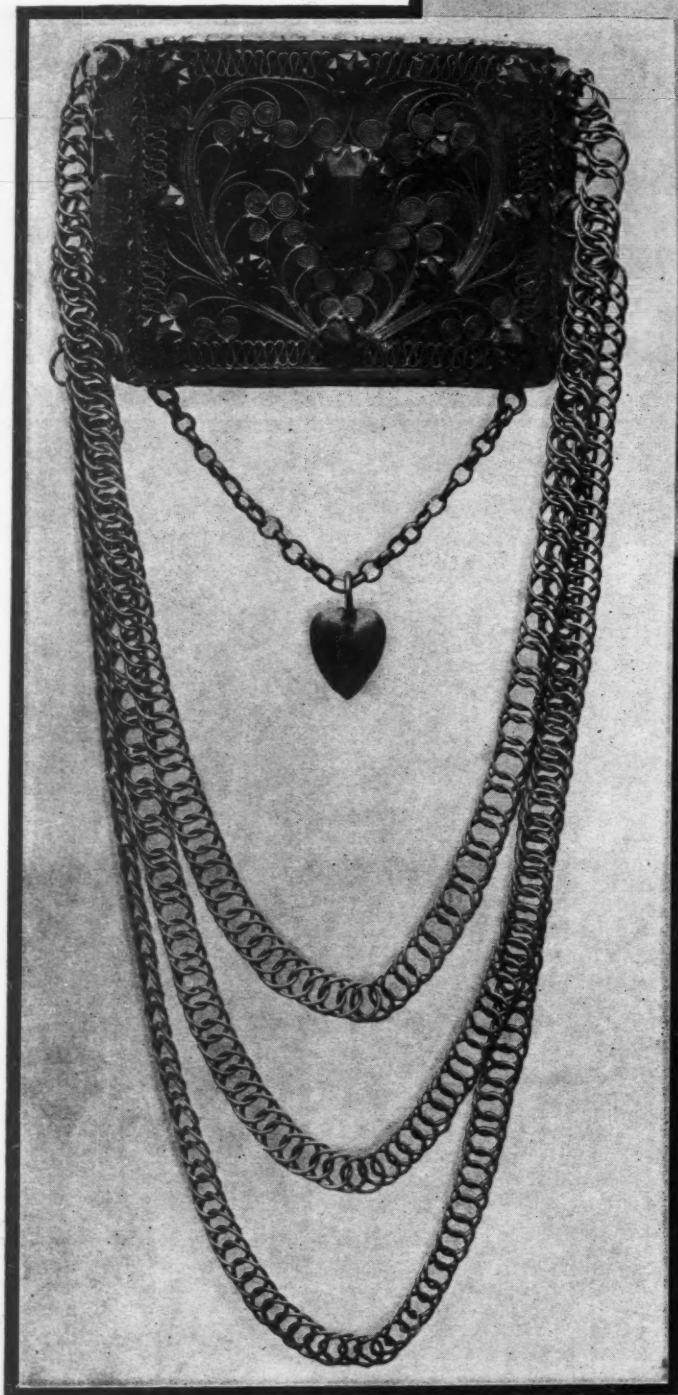
TEXTILES

● The richly carved Scandinavian household chests contained woven tapestries or hangings. In Norway and Sweden they were hung on the walls, both for their ornamental value and to shut out cold air from the cracks between the boards. Strong in color and clear in pattern, they were very effective against the wooden walls. The majority show geometric patterns—an infinite variety of stripes, squares, diamonds, stars, etc., generally filled in with secondary ornamentation. Others have conventionalized floral forms—roses, lilies, tulips, and sometimes birds, reindeer, lions, or human figures were worked in also. Less frequent but even more fascinating are the Biblical scenes. One of the most popular subjects was the story of the Wise and the Foolish Virgins. The Wise Virgins meet their Lord with nicely trimmed and brightly burning lamps; the Foolish Virgins, who have no oil and whose lamps will not burn, hide their tears in big white handkerchiefs.

● These weavings, both the large ones made for wall hangings and the small ones made for table covers, mats or cushion covers, are well designed and have many quaint details. No two weavings have much in common. The most colorful districts are Västerbotten and Nöreböten, whose brilliant pattern of palm leaves resembles the color of northern lights. Dellen in Halsingland Blekinge, Northern Dalecarlea and Southern Scania, also produce very colorful textiles. In central Swedish provinces, perhaps, less color appears in the textiles. The play of light and shade which is characteristic of the country has its parallel in their textiles' colors. Women had an abundant supply of both linen and woolen cloth, and their looms were kept busy. Linens were further decorated by embroidery, sometimes cutwork as in the well-known Hardanger work and sometimes by cross stitch. On many towels and hangings we find the same little squared-off figures that appear on the woven pieces developed on the loom.

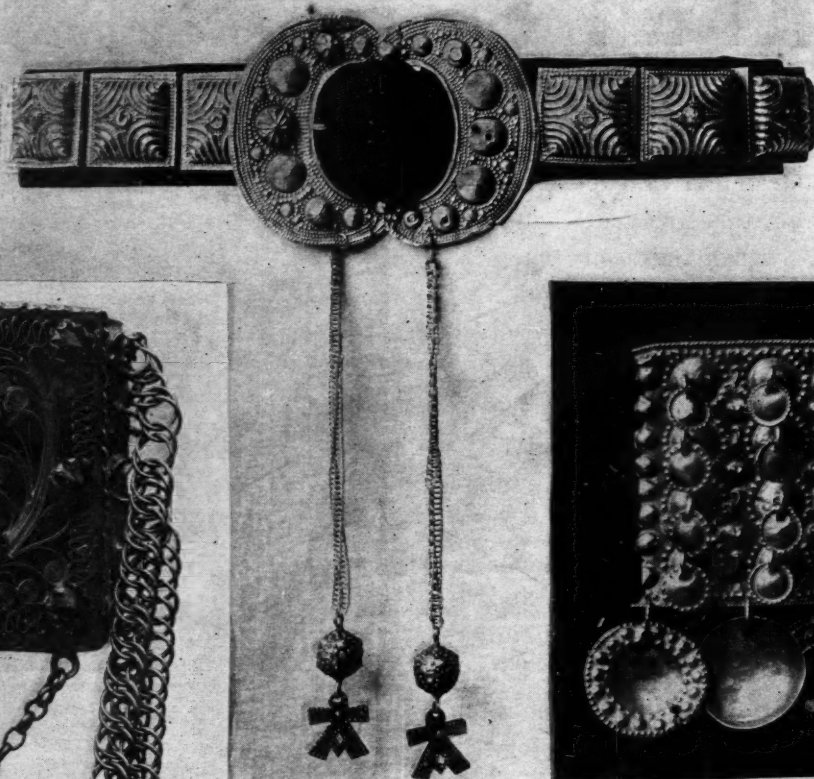


JEWELRY



● The Swedish peasant works in iron, making hinges, scutcheons, locks, keys, and padlocks for the home, but jewelry demands more delicately skilled handling, and so is entrusted to the village craftsman. In former days the craftsman was kept busy fashioning cloak-clasps, buckles, rings, pins, buttons, and lacing-eyes for the women's costume-bodices which require six pairs of eyelets each.

● For festive events a double clasp is used to fasten the jacket. At times it is fashioned in gold, but most frequently is of silver gilt. One of the most unusual patterns in jacket-clasps shows an elaborate and unusual spherical rhythm in graduated sizes. A large convex disc is sur-



rounded by smaller discs on each clasp-half, like a group of lesser orbs revolving about a central sun. These in turn are surrounded by more diminutive discs, while tiny dot satellites ring each of these. The rhythm is broken at the center only by a sparkling glass jewel wreathed about by a ring of daisies and smaller glass brilliants near the fastening.

● Differing from the jacket-clasp pattern is another, using a disc motif, but in vertical repetition, on a breast-pin or brooch from which hang tiny and larger disc pendants (right). Dear to peasant girls of central Sweden is the heart-shaped bride's pin with long, angular, dangling pendants engraved with another type of rhythm that radiates from a central point. This pin is the chief treasure in the girl's elaborately jeweled attire, as the Swedish bride of yesterday adorned her wedding costume with her own jewels and all she could secure from relatives and friends. Loaded down with her own and borrowed finery, she could scarcely walk, and looked much like a shop window. The bride's pin of today varies little from the old ones, save in the number of dangles.

● A linked belt constructed of rectangular silver gilt plates stitched to a cloth or silk strip, presents the rhythmic principle in new ways (center). The enrichment of the bulging links comes from the recurring concentric curves worked in from the corners and finished at the center by a four-pointed star radiating from a small circle. The buckle takes on considerable sophistication and refinement, yet its more brilliant ornament has been brought into perfect harmony with the simpler, more robust link design. Its form is that of two half-moons embellished by discs of graduated sizes so arranged as to echo the buckle's shape.

● The most pretentious of this group of folk-jewelry is a locket swung from three neck chains (left). Here it is enriched with filigree scrolls; the craftsman has spread silver filigree over a gilt locket plate with charming grace and lightness. Flowing curves and spirals in upspringing growth echo and re-echo its radiating line in a most imaginative manner. One keenly feels its hidden and musical rhythm. Filigree work is often enhanced by stone setting; indeed, here the thirteen jewels are the pattern's keynote, to which all else is subordinated.

R U S S I A

● The Russian people have always been fond of adorning not only their costumes but also the articles of their simple household, which were mostly manufactured by domestic means. Among these sheets and towels became the most prominent features of the industry and used to serve not only their direct purposes but also in solemn cases for decorative and ceremonial services. For instance, a figured hanging edge of a sheet, covering a border of a bed, a cart, a sledge, or a bench, served as an ornament, and a towel besides this served also at ceremonials as a wedding present from friends or relations of the wedded or as a gift to the church, where they adorned ikons and crosses. This custom had its source in olden times, since the heathen cult, when tissues and towels used to serve as oblations and were hung upon sacred trees.

● The typical old national embroideries, weavings and laces of Russia were very rich in design and ornament brightly reflecting the Russian folk's genius and offering an unlimited source of patterns for the artist. Russian ornament has its source in the remotest antiquity and it is precisely in the national embroidery that we find some samples echoing the heathen cult of almost prehistoric times. Such models were transmitted by tradition from one generation to another. Gradually ornaments evolved into those of later periods, up to the epoch of Peter the Great, which affected the subject of scenes and costumes treated.

● The ornamental embroideries often contain, besides geometric figures, some designs very similar to those on manuscripts of the 12th, 13th, and 14th centuries. These doubtless had a special symbolic meaning, afterward lost. Among these were a species of a sacred tree with two fantastic animals standing by it or facing each other, or human figures with arms lifted up, which was a usual religious gesture of all ancient people, or scenes representing idols and offerings; conventional lions, monoceroses—symbols of spiritual purity; eagles symbolizing victory, peacocks—eternity and a good omen; cock as symbol of activity and, at last, the bird, "Sirin," that existed in medieval legends of Western Europe. According to the Russian legends, the bird "Sirin" is a bird of paradise, coming sometimes on the earth and singing Heavenly songs comforting human beings, etc.; according to a superstition it is an omen of good luck.

● One of the favorite symbolic signs was "Svastick," a token of good wishes and safeguard from danger, represented by an anchoral cross (croix ancree), which can be found on ancient articles in India, Syria, China, and which obviously come to us from the East, in the material of Kazan's Tartars and the embroideries of Tamboff. Later realistic subjects were architectural motifs, such as palaces, churches, or hunting scenes, country landscapes and people in corresponding costumes. The material for making these articles was mainly the product of home industry. The linens and thread were made and dyed. Silk, gold, silver, ribbons, purchased-cloth, etc., were used but seldom. Embroideries years ago were created by peasant women in villages lost amidst endless forests and fields, inside cottages disappearing under snow the most part of the year. This work was done by the scanty light of burning chips.

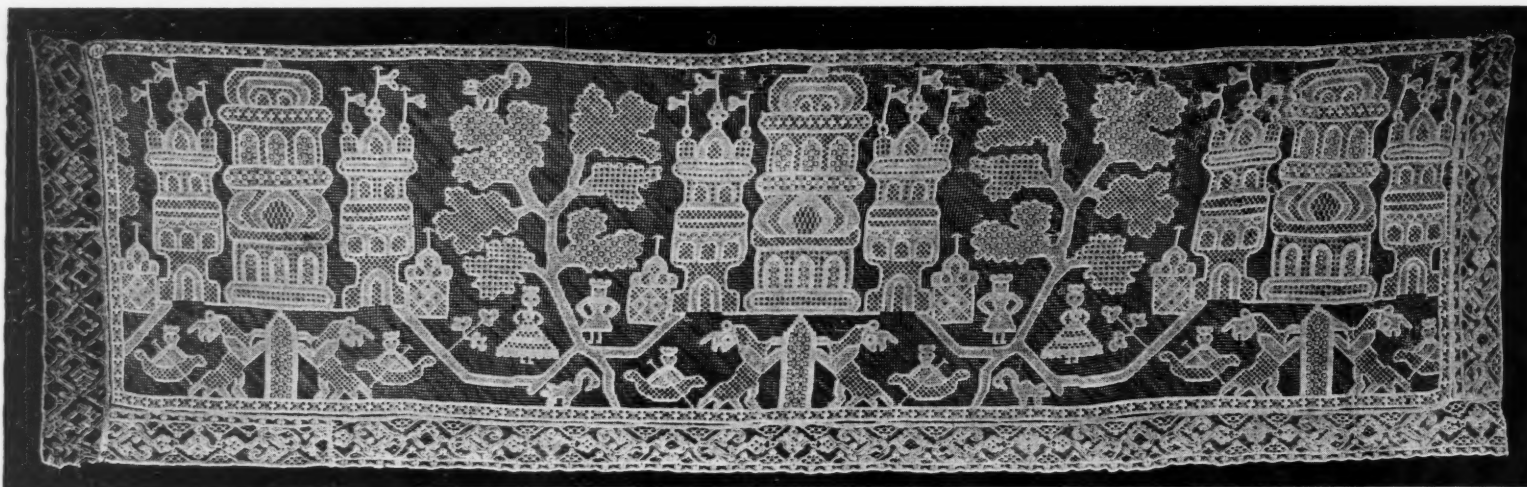
● How carefully the peasant woman composed her pattern of images which pleased her in the surrounding nature is a matter of record. She instinctively styled them or reproduced those she got from tradition, diversifying them by her own taste and fancy and various techniques. These elements cause us to consider such embroidery as an independent primitive art.

● The illustrations here are mainly of the seventeenth, eighteenth and nineteenth centuries. For the peasant who could not afford silk there was a wide choice of patterns in the "noboyka,"—as the Russians term block printed fabrics of cotton or linen. With a dress of this type the linen blouse worn under the overskirt had embroidered sleeves similar to those worn by the Roumanian peasantry.

● When in the eighteenth century Catherine the Great attempted to organize her municipal administration and trades' corporation along German lines, favors were lavished on German colonists; and it is reasonable to assume that among these were doubtless those interested in cloth printing; and the marked German character found in some of the noboyka patterns is readily traceable to such an origin. For instance there are striped patterns with scrolls, birds and pomegranates; the hunter and his dog and those with stylistic bird and branch motifs, all closely allied to the eighteenth century blue and white prints of the German housewife. In household linens, however, the bed-hanging seems to have been pre-eminent in importance and hours of patient labor were devoted to its decoration. Of equal importance was the towel, especially the ceremonial towel; a long strip of linen elaborately patterned, designed perhaps as a church offering or as a wedding gift. Of smaller towel-ends there is a large variety showing a wealth of charming designs. There are also several beautiful aprons.

● But as remarked above, it is the bed-hanging that is the most treasured possession of the peasant woman and it is her great pride to make hers more beautiful than that of her neighbor. These bed-hangings were designed apparently to cover the framework of the bed and were attached to the sheet; the same sort of embroidered pieces are found among the islands of the Aegean and also in Morocco where beds are either built in or pushed back against the wall. The pieces measure some six feet or more in length, are worked on a foundation of drawn linen or fllet and are edged with a broad border of bobbin lace of the same general type as that found in provinces of western Russia.





- These beautiful embroidered bed-hangings were designed and made to cover the framework of a bed in old Russia.



- This design, save in the architectural motifs, has little that suggests Russian work, and a strong western influence is apparent. The naturalistic trees with their spreading branches and shaded foliage, the gaiety of the dancing

figures, the parrot retorting to its mistress who supports herself against a tree, the amazing lion warding off the attack of a miniature pup, all reflect a gaiety quite foreign to the stolid temperament of the Russians of olden times.



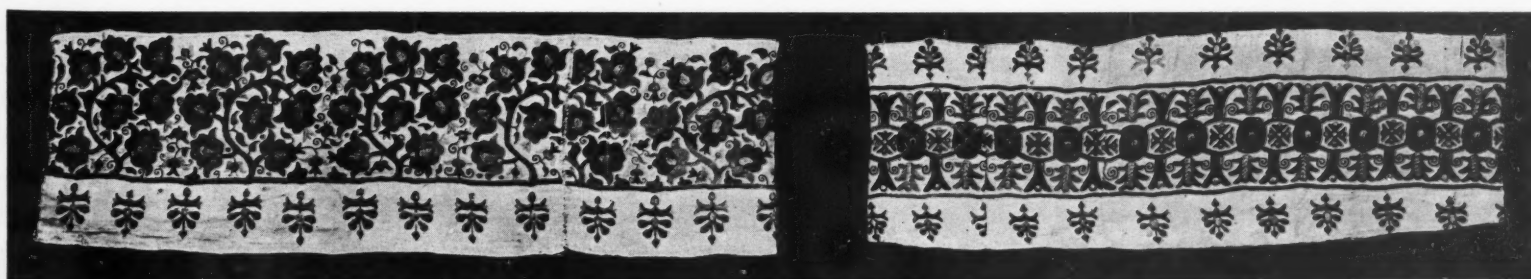
- This hanging may be said to have been designed in a typical Russian style. It shows a repeated figure motif with stiff, flaring skirt and flat-crowned hat. In the same plate small octagonal fields with alternate tree and bird motifs

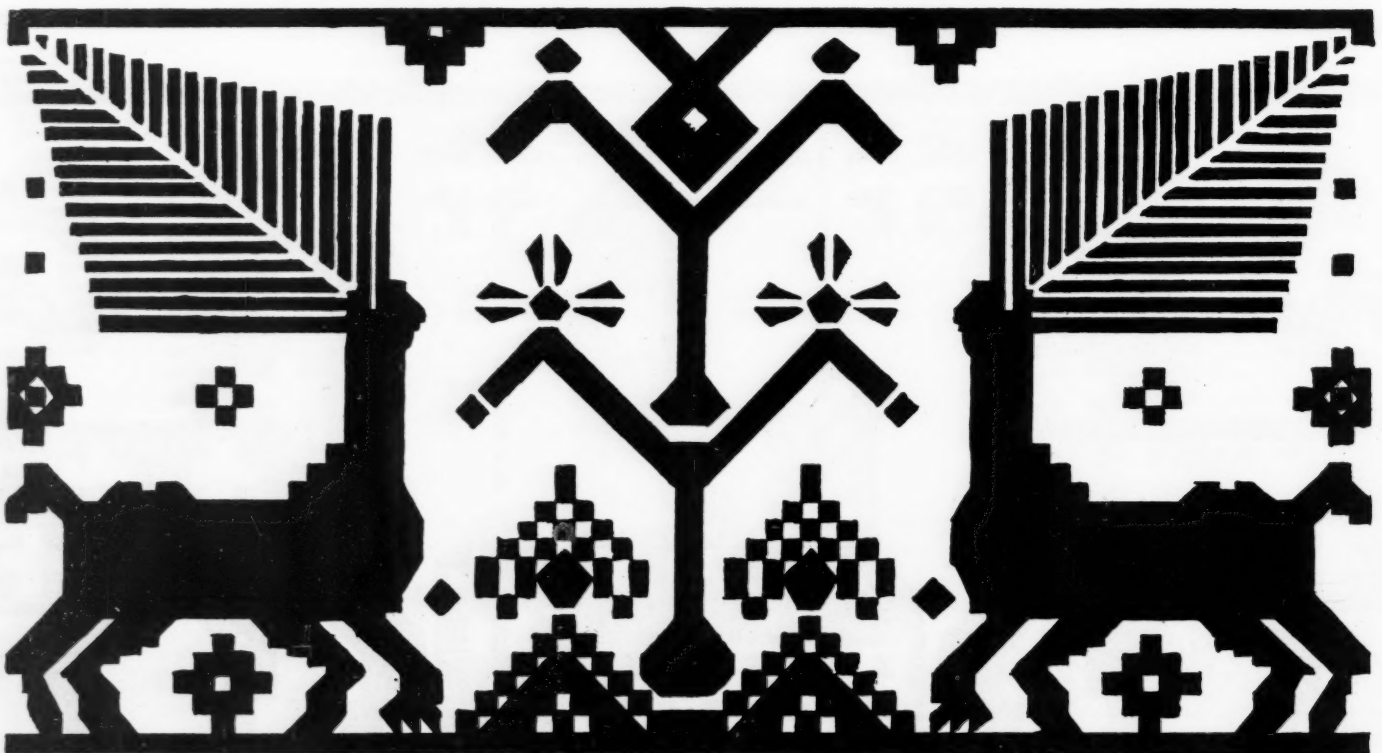
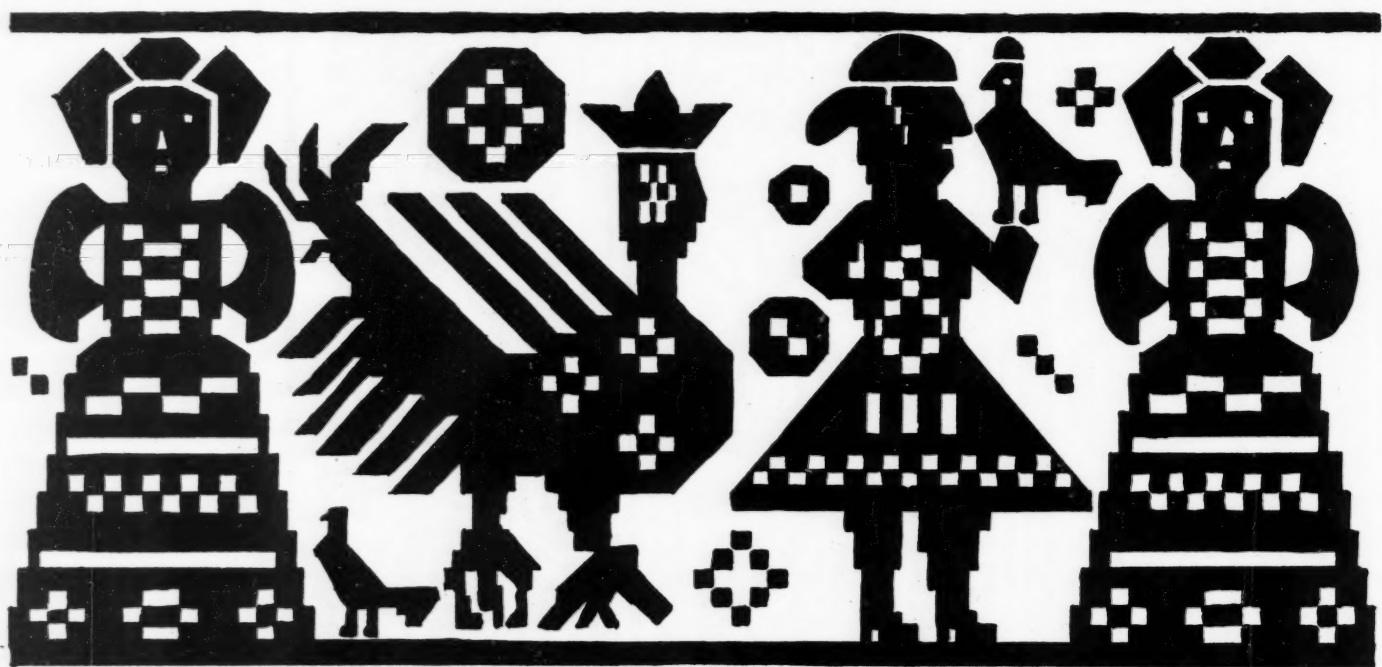
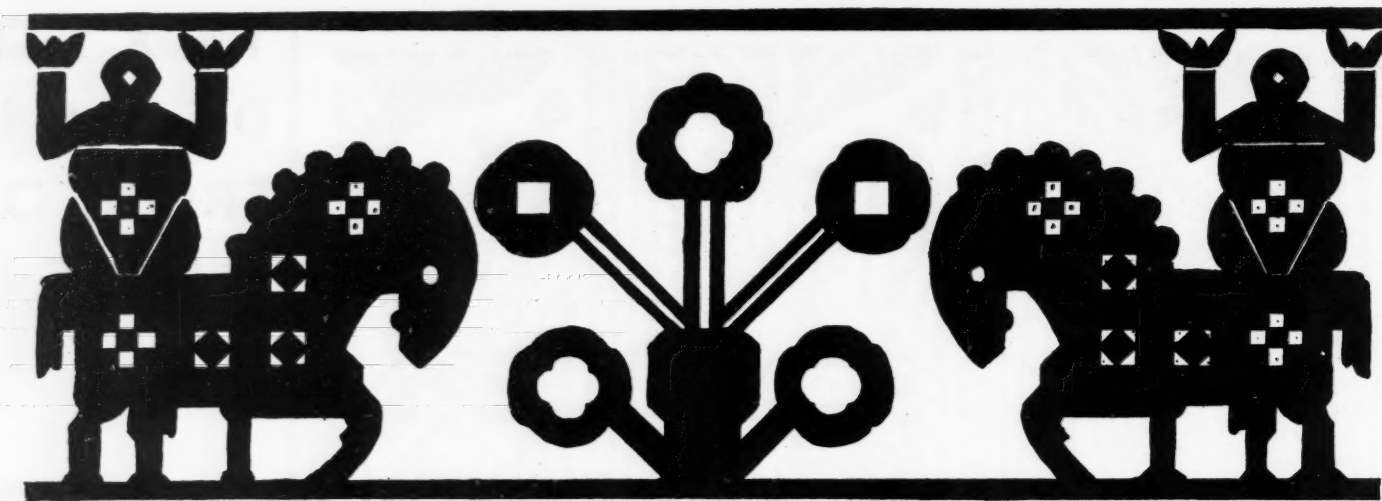
are set against a background that has for its decorative device an arrangement of latch hooks such as are found in some of the Asia Minor carpets, and which is, in all probability, a variant of the swastika, common to all countries.



This embroidered apron from the provinces of Old Russia is an especially good example of peasant art. It has a typically Russian field pattern and a border similar to those found in many of the Mediterranean embroideries.

Below are two small embroidered borders from cassocks made in Ukraine during the 18th century.



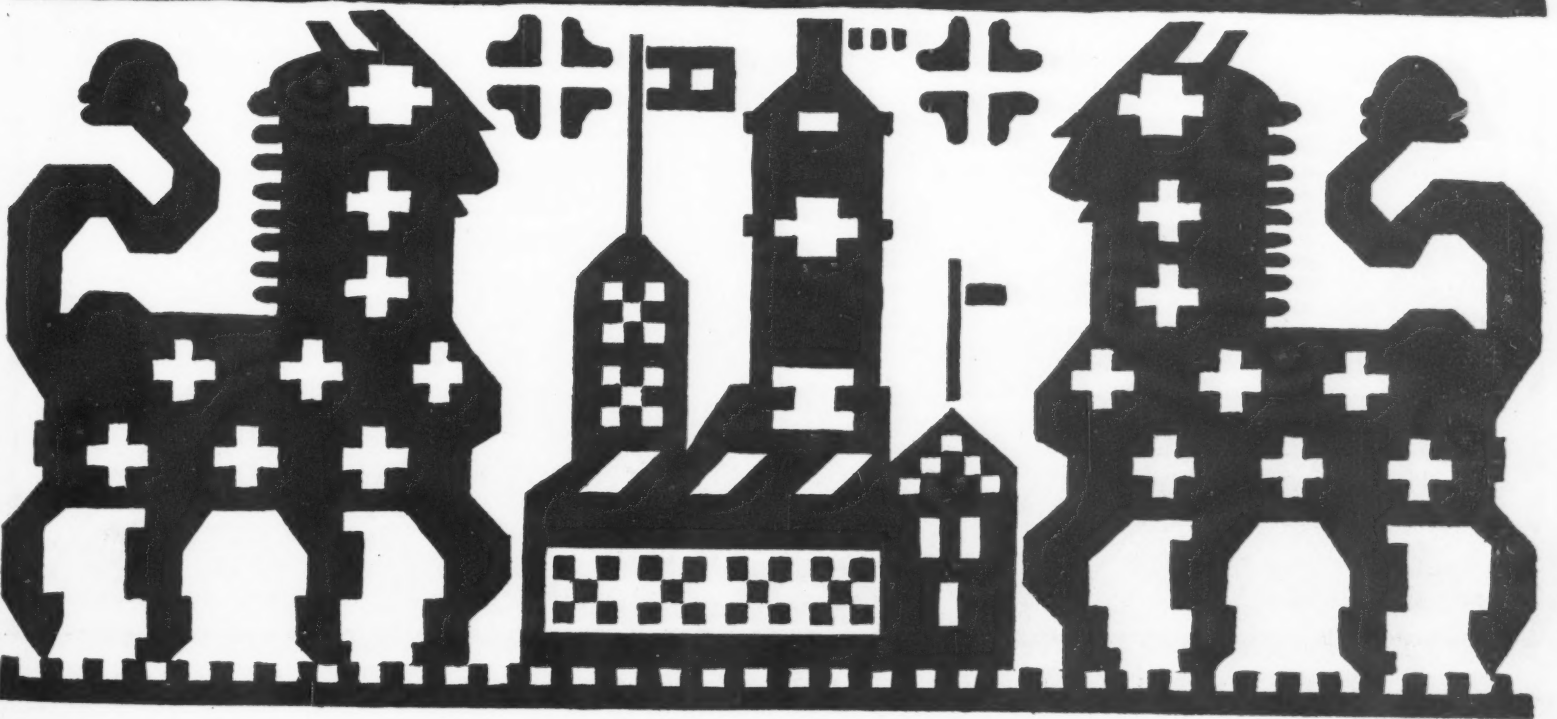


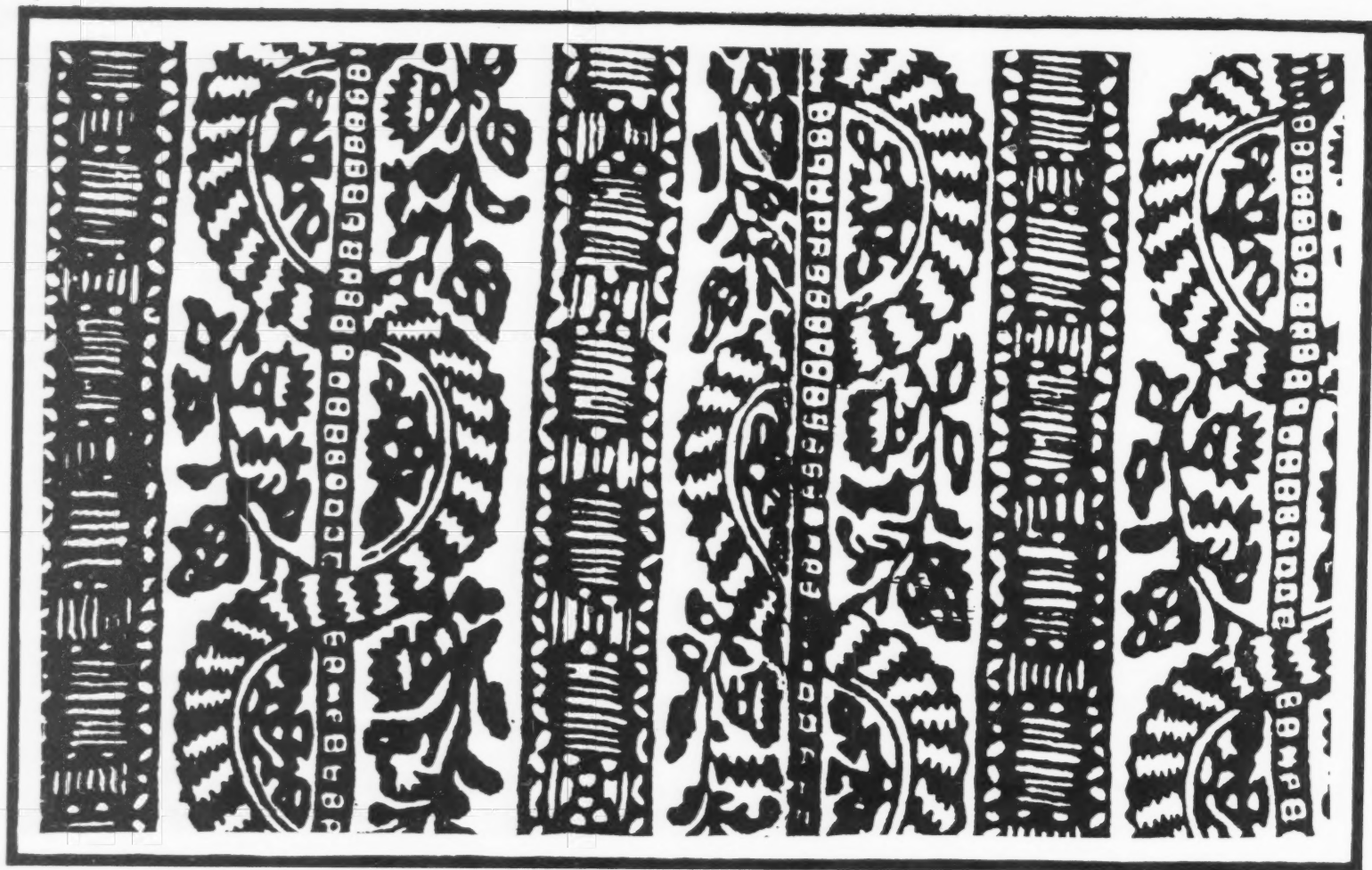
DESIGNS FOR EMBROIDERED TOWEL ENDS FROM THE NORTHERN PROVINCES OF OLD RUSSIA

TEXTILE
DESIGNS
FROM OLD
RUSSIA

BLOCK PRINTED
LINEN FABRIC

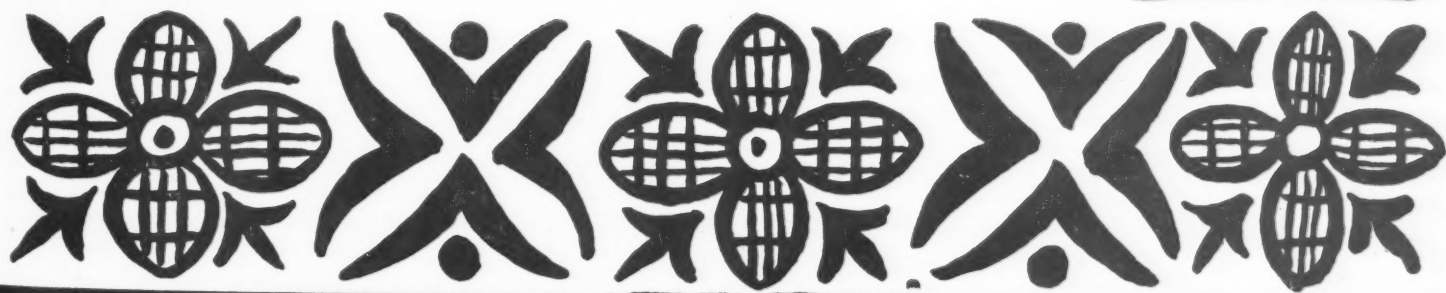
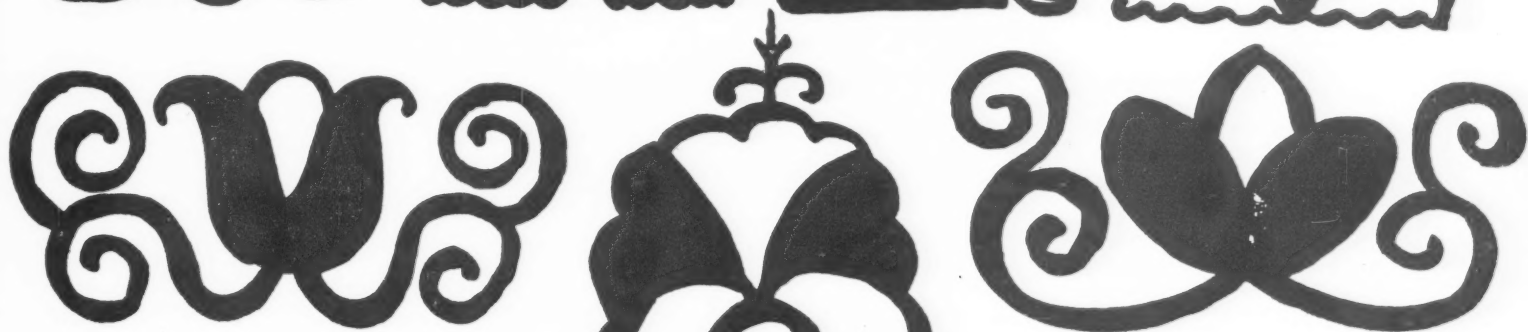
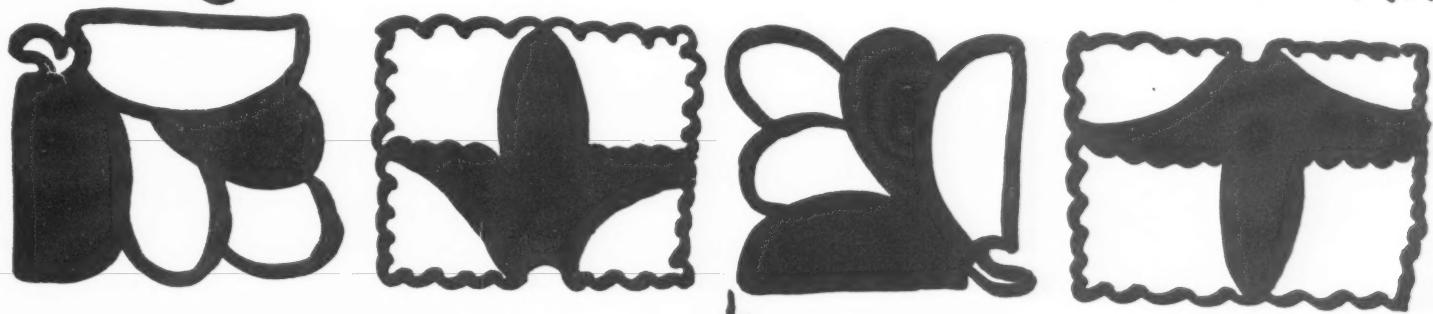
EMBROIDERED
TOWEL END





BLOCK PRINTED LINEN DESIGNS FROM OLD RUSSIA

DESIGNS
FROM CZECHOSLOVAKIA





BIRD AND ANIMAL DESIGNS USED BY CZECHOSLOVAKIAN PEASANTS

CZECHOSLOVAKIA

● The remoteness of the villages of Slovakia and Eastern Moravia from the centers of culture, and the natural inclination of the peasants to adhere to the ancient inherited traditions, have preserved for us in these localities beautiful examples of popular art and architecture. The more remote the hamlet, the simpler the inhabitants, and the more religiously they look upon the heritage of their forefathers.

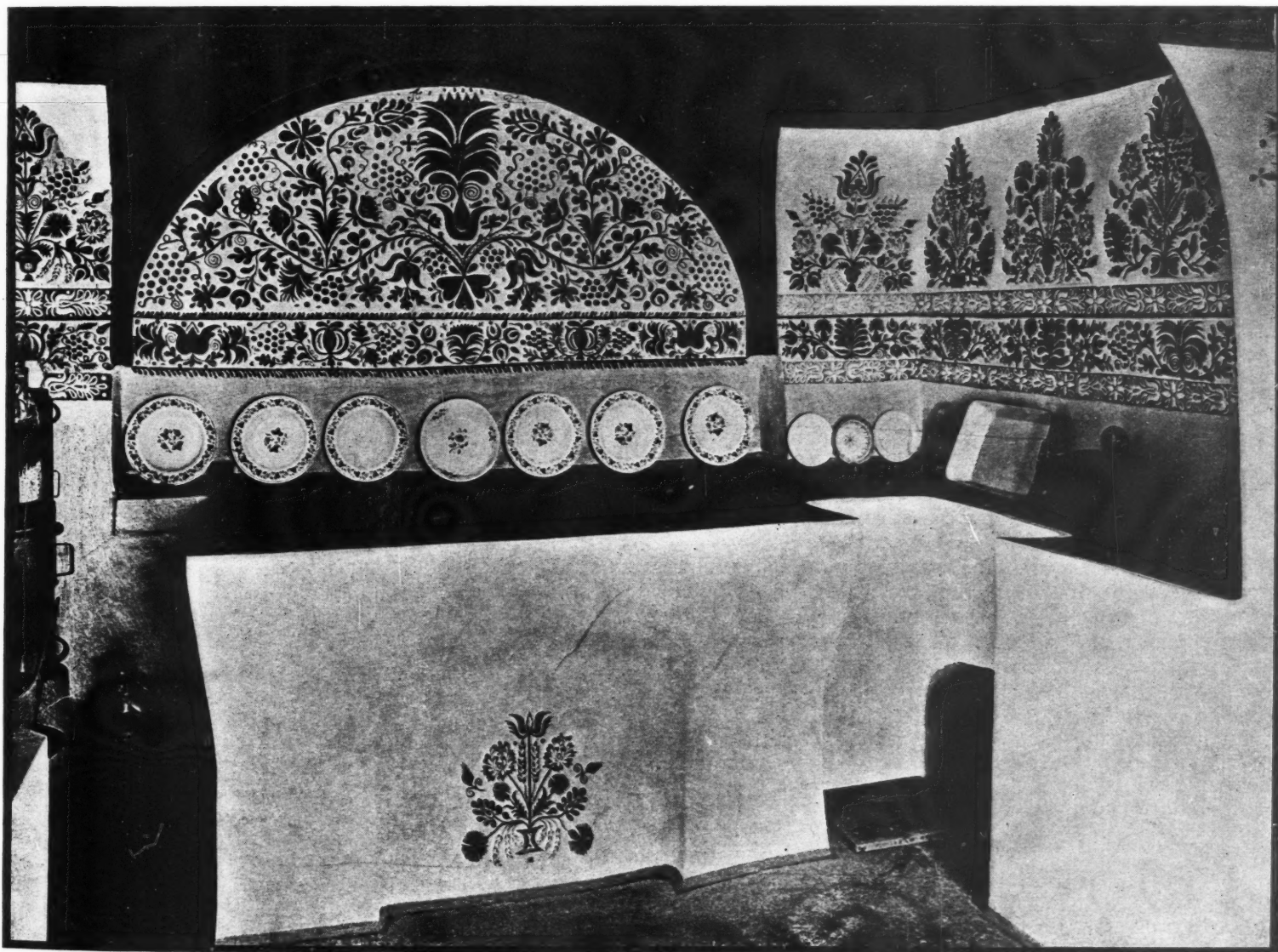
● In the wealthier districts around Bratislava, the people take a great delight in beautifully decorated dwellings, in colorful paintings, in gay ceramics hung along the wall, and

in embroideries and costumes. Camille Maclair has written, "The Slovak popular art recalls at the same time the Byzantine and the Arabic art, the medieval Gothic traditions and the most modern motives of the new school."

● The costumes of the Northeast and those of the Southwest differ little in cut from village to village, although they differ considerably in the spirit of the decoration. The colors evident in the natural surroundings of the various districts contribute to these differences, for the Slovak peasant-artist is inspired chiefly by nature. It is evident that a sunny, colorful landscape with bright fields of grain is apt to suggest ornaments rich in color.

● The artistic taste with which the houses are decorated with paintings is remarkable. The richest ornamentation of the house is to be found in the stoop, the principal room, and the kitchen. In the principal room hang many ornamented plates and pitchers, sometimes as many as a hundred of them. There is usually a bed in the corner, reaching to the ceiling with the many featherbeds piled one on the other. With the other furniture, little space remains for decoration except around the windows or on the ceiling.

The architect, Dusan Jurkovic, has collected many fine examples of Czechoslovakian art to prevent it from dying out entirely. He was particularly attracted to the ornamented architecture of the Slovaks, especially gables, fireplaces, furniture, kitchen utensils, as well as to the churches and the little roadside shrines. Many of the illustrations shown here are from this collection.



A PAINTED FIREPLACE OR COOKING ALCOVE IN A PEASANT HOME AT SVANBACH.



INTRICATE PAINTED PANEL ABOVE THE FIREPLACE OR COOKING ALCOVE, PEASANT HOME IN CATAJ.

● The stoop is a small projecting enclosure built before the door in order to protect it from the rain. It gives the house a beautiful, fresh appearance with its painted flower decoration. In considering how skillfully the artist succeeded in placing all the ornaments on the stoop in their respective places and calculating how to decorate the whole surface to be painted, it is obvious that only a woman of real artistic talent could decorate this so harmoniously.

● The artist was always a peasant woman. Sometimes there were several women in a village who did such painting, but they were usually all of one family. Generally there was but one woman artist who executed these paintings for a whole village. However, in all cases she showed herself to be a real artist. She was able to divide the surface and fill the spaces to be ornamented with remarkable artistry without making trial sketches. Whether she chose as her central motif a geometrical design or an ornamental flower pattern, all the decorations of the other surfaces, whether little side pillars or niches, were adapted to the whole composition.

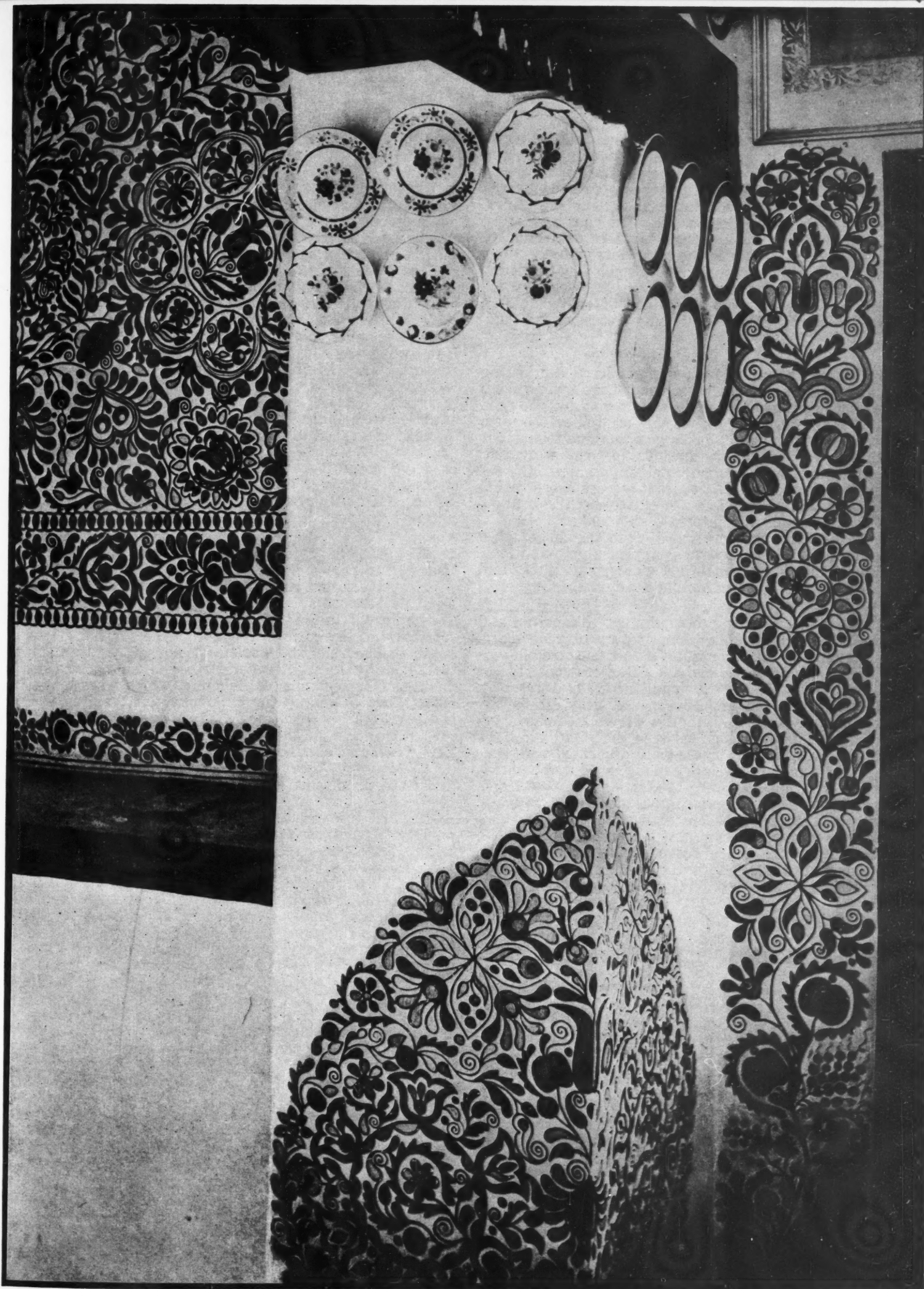
● The most common motifs used were the curling stems of climbing plants, and the most popular flower motifs were those of the rose, carnation, tulip and bell flower. Admiration is aroused by the painted backs of the fireplaces. In Cataj, Svanbach, and other localities, the specimens of these decorations prove that the symmetry of the various

parts into which the painted surface is divided, and the harmonious juxtaposition of colors, are almost classic in their perfection. The principal decorative motif here is also a sort of flower cluster.

● More exceptional still is the decoration of the painted fireplace from Cataj, shown on this page. The fundamental motifs here are the same, except that the combination and circular forms, as well as the spiral strips, are new. The fundamental color is white, while yellow predominates but is well balanced with red in the shaded parts. The edgings around the individual motifs are orange in color.

● The painter of Cataj makes her own brushes in a primitive fashion, from bristles. She divides the surface to be painted with a little stick, outlines the main divisions by hand, and then fills in the surface, using charcoal, nowadays with aniline colors, although formerly with natural colors. She whitewashes the walls around the paintings as often as twice a year, and, if necessary, retouches the design.

● The Slovakian peasant-artist has an exceptional innate talent for selecting the appropriate technique and color scheme for any given material; he is able to create new ornaments spontaneously, and to beautify everything about them. Camille Maclair has said with understanding, "The Slovak is a born colorist who enlivens and beautifies even the humblest cottage, the most ordinary utensils, and the coarsest costume with an innate sense of color harmony."



A PORTION OF A CZECHOSLOVAKIAN PEASANT HOME SHOWING DECORATIONS

TEXTILES

● In Central Europe there are two and a half million souls, the greater percentage of which are Slovaks, defending their rights naturally, especially along the bordering towns. It is true that, because these sturdy souls have conquered the rough elements and lived through national uprisings, they found consolation in their work. The country people, especially in the hills, took refuge in their own creative ability in embroidery. During the cold winter months when nature was resting they were forced in some way to occupy themselves. The woman took to the needle, wove coarse, even linen, and herself dyed the yarn, which resulted in incomparable colors. They created new stitches, new designs.

● Czech, Moravian and Slovak designs have everlasting freshness and gaiety, for the reason that they sprang from the innermost longings of an undeveloped gift and the need of creation. It is because these women, as well as the men, do not possess artificial skill, but have a genuine feeling for design, that we can call the Czechoslovak peasant work Art. It is therefore impossible for an outsider to imitate the design or apply it properly. The peasant woman chose varied motifs for shawls, for kerchiefs, for skirts, corsets, bonnets and different ones for the interiors and pottery. In embroidering, she filled the corners, divided the large space and placed there hearts, rosettes, apples and carnations, then gradually filled the remaining spaces with leaves and spirals. The design is irregular but most interesting.

● They took a special liking to combining silk, cotton and wool, employing the ravishing combination of red, green, white and magenta. At other times a blue background was covered with a design in yellow silk. Borders consisted of a wavy motif completed with small leaves and rosettes. Without calculation, the inspiration was accidentally derived from nature. Luxurious motifs were used for draperies, which served as partitions between the young mother's room and the living room. These were decorated with conventionalized cocks and doves or primitive figures of bride and groom. Embroideries were proportional to the wealth of the family. Some of the motifs were executed with red cotton on crash material, others more elaborate were embroidered with yellow silk combined with red and green silk and real gold thread. Each future bride made haste to finish a beautiful craft before the wedding. Interesting were the stripes embroidered in gay colored wool, which

were put around the shoulders of the mother to lighten the burden of the child while carrying him in her arms.

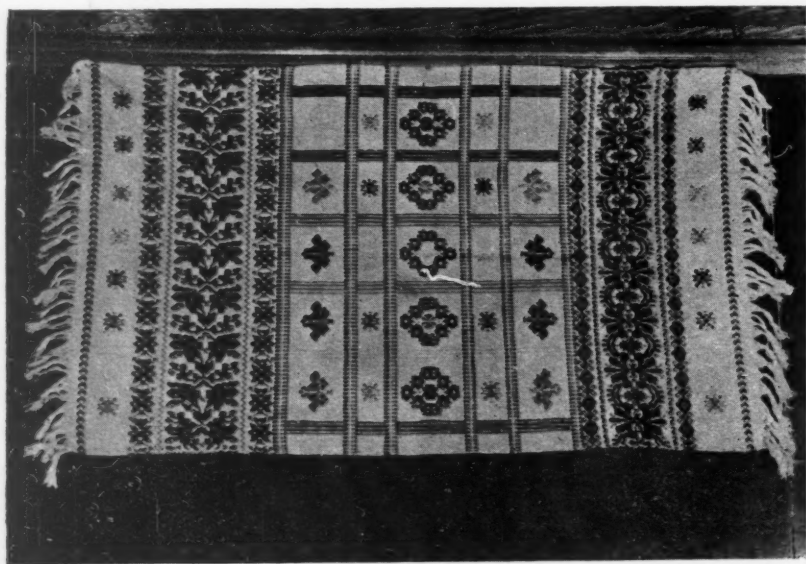
● Unusually well preserved are designs of the large squares which were thrown over the baby when carried to church for baptism. These squares are called "uvodnice" and are mostly made of a cotton material embroidered with cotton, wool, silk and in more wealthy families, silver and gold threads are also found. Three corners are filled with rich motifs and the sides scalloped or bordered with homemade pillow lace. Besides this, the woman embroidered squares all in white. The rosettes and hearts were filled with a spider web filler more complicated than can be imagined. How proud the Slovak mothers were of their daughters' dowery. All was of the home woven linen made to last forever. Skirts were hand pleated, adorned with smocking in special groupings of birds and rosettes. Some skirts bordered with embroidery around the bottom, others woven in many colors. Still others were pleated in black, but the principal piece of the costume was the apron. It was often bordered with a beautiful homemade lace or else it had an embroidered border of silk or of white cotton on a black apron. Of most interest are the aprons from Kyjov, the south of Moravia.

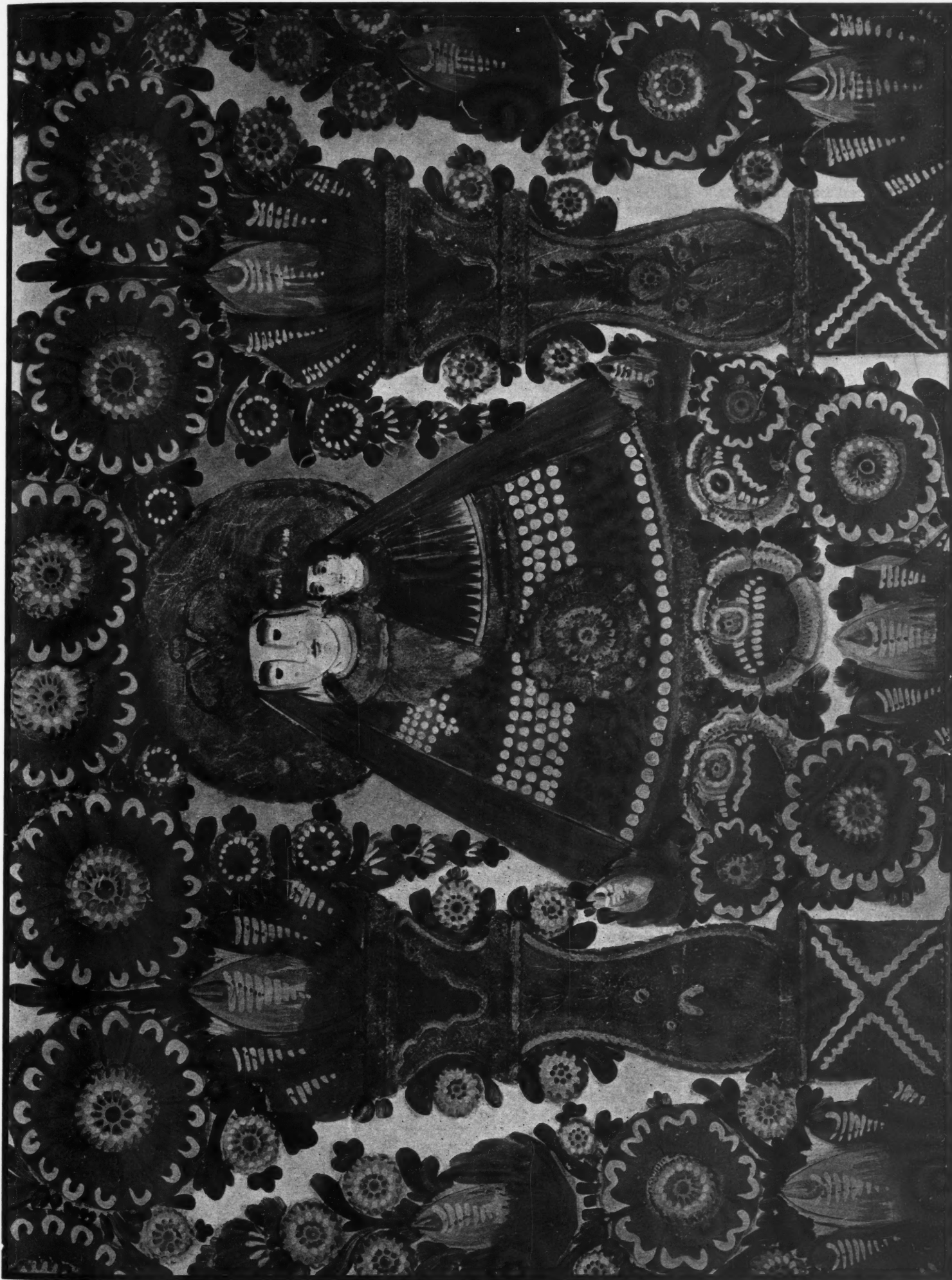
● They are embroidered on black or dark blue linen. Usually two halves of the apron are connected in the front with the needle but resembling very much a crochet stitch. For this purpose an unbleached cotton and a red worsted are employed. In the two corners one finds motifs of hearts, rosettes and leaves in gorgeous and decorative colors. It is sad that more of the women did not appreciate their picturesque costumes but eagerly reached for the modern influence. The costumes of Bohemia, which were by far the richest, were among the first to vanish; skirts were of heavy taffeta, the bodice of a silver and gold brocade, and the embroideries on the bonnet and apron were white, beautifully executed on a very fine net. Then gradually they died out of Moravia. The costumes of Slovakia survived the influence of the modern culture most successfully.

● In Carpathia, where, so it is said, the world is ending and mountains beginning, in small villages the original costume, dating back five or six hundred years can still be found. Even as the men, the women wear coats of homespun made by their own hands. The undergarments are of white, bleached linen; the women's all white of hemp and linen. The embroidery is poorer, but pure, with no foreign influence. In the valley we find richer and more elaborate coloring, very often coming across embroidery of silver and gold. The most beautiful of the costumes can now be seen in museums in Prague, Narodopisne Museum in Vienna, Bratislava and in all the smaller cities.

● In the year 1860 the great painter, Joseph Manes, was attracted by the beauty of the peasant costumes and sketched the types of people. Since then the fever of collectors was aroused, and many private collections developed, preserving the innumerable precious pieces. In later years, Mikulas Ales imbedded himself through his sensitive drawings into the souls of the people. He felt with them and lived with them in his drawings. Both Manes and Ales created in the peasant spirit. Yet it is impossible to forget Kretz, who was the connoisseur, whom we must thank for the preservation of the many, many museum pieces which otherwise would have been lost to us. It was he who gave little shiny trinkets in exchange for rare old cups or embroideries which the housewives gladly got rid of not knowing that they were helping him build a marvelous collection. In his memoirs he said, "Efforts to modernize the peasant art according to the regulations of composition have always met with unfortunate results."

HAND WOVEN CZECHOSLOVAKIAN TABLE SCARF





AMONG THE BEAUTIFUL EXAMPLES OF PEASANT ART SHOULD BE INCLUDED THE VERY ANCIENT ONE OF PAINTING ON GLASS

● These paintings on glass, although originally of foreign origin, nevertheless were so completely adapted to the spirit of the peasants in form and style of decoration, that

in them the people expressed either the deepest religious devotion or drew from the heroic past of their national hero, Janosik, for encouragement in their darkest moments.

POTTERY

● The earliest examples of Czech ceramics that we possess are earthen vessels and burnt tiles which were glazed with a simple transparent lead glaze. The earthen vessels were made on the potter's wheel and were ornamented with straight or curved lines, and rows of decorative imprints. Probably not until the sixteenth century was a knowledge of enamel-painted ceramics acquired through the influence of the Italian Renaissance.

● Majolica, it may be remembered, was a finer kind of ceramics, with a coating of opaque stanniferous lead glaze, and always richly decorated. It was probably of Arabian origin, for knowledge of this art had come to Italy from the Island of Majorca where, it is claimed, the Spanish Moors had introduced it.

● Czech pottery is not so important for its æsthetic merit, as for the fact that it preceded and established the type from which the Moravian and Slovak ceramics developed. During the seventeenth century, Czech ceramics departed completely from the ornaments of the Italian Renaissance, and used as decorations native conventionalized flowers. Beautiful tiles and pitchers, decorated with figured designs and painted with clay of various colors, were made in the vicinity of Prague.

● Ceramics in Moravia and Slovakia was not, with some slight exceptions, affected by foreign influence. Here, too, it was manufactured primarily, at first, for the guilds and city folk, and through these channels reached the peasants, who then gave it its own characteristic forms and decorations. Just as the peasant offered his own interpretation of flower motives or ornaments such as apples, grapes, hearts and tulips, which they embroidered on church vestments and altar cloths, and their national costumes, so in a similar way did they modify the form and ornamental motives which they used in ceramics. At this stage of the development in ceramics, we find in addition to the decorative motives mentioned above, both figures and animals used as ornaments. The most important ware of this kind in Moravia is that named "Vyskovska." The most common decoration of plates consists of wreaths in a wide border. Around these wreaths and in their centers are beautiful compositions of flower and leaf clusters in yellow, blue-gray, and green.

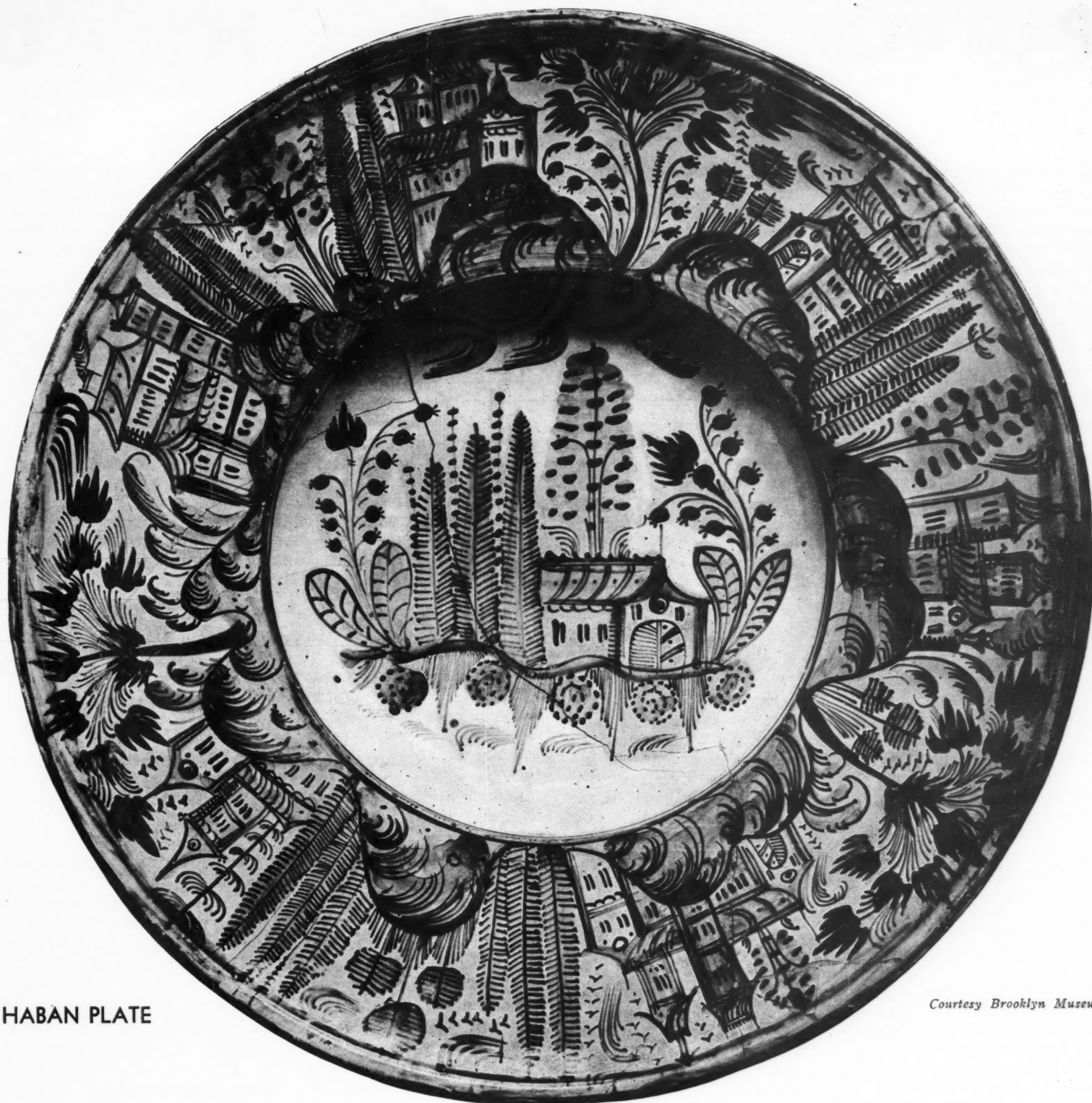
● Slovak ceramics was produced under the Czech and Moravian influence. After the Battle of White Mountain,

the Czech Brethren from Bohemia and Moravia betook themselves to exile in Slovakia, and brought with them the technique of ceramics. It was with them that the famous "Habanska" ceramics probably originated. The name is a curious one. The "Habans" were a group of Anabaptists who were exiled from Germany to Slovakia in 1546. To the Slovaks, the word "Anabaptists" was a new and strange term and thus by confusing the word, they came to call them "Habans". The Habans had settled in Slovakia near the Moravian frontier and here they learned the ceramic technique from local artisans, and came to improve upon this art. The Habans themselves could not have introduced this technique from Germany, for at that time such advanced knowledge of ceramics did not exist in Germany. Yet this erroneous opinion is still held in foreign countries since so many Slovak wares bear German names and marks. The Habans, being of German origin, of course had German names, and since the products were usually marked with the place of origin, or with the name of the workman himself, this confusion could easily arise. Many instances of such confusion of German and Slovak ceramics have been brought to light.

● The finest examples of Haban ceramics were produced in Sobotiste. The "Sobotiste" products were famous for their beautiful bluish-white glaze, and for their form. The glaze

HABAN
POTTERY





HABAN PLATE

Courtesy Brooklyn Museum

used in the second half of the nineteenth century was yellow gold. The Slovak majolica of Dehtice and Dorra Voda has a yellowish glaze. Another district of very well known ceramics is Boleraz. This pottery consists of pitchers on which are painted very gay wreaths of roses or other flowers with bright red predominating, surrounding figures painted in red and blue. Usually these figures are religious.

● There were many such centers in Slovakia as those of Boleraz, Dehtice, Sobotiste, etc., already mentioned. However, ceramic wares were especially popular with the peasants. Very often from one hundred to one hundred fifty such pieces were found in a single little peasant cottage.

● The wares were named after their place of production and frequently bore the initials of the maker and sometimes the trademark of a certain guild. A Moravian Pottery Guild had "Adam and Eve" as its trademark. Very often these marks with the dates were the only means of identification and when these were missing, recognition was extremely difficult.

● Just as wares from different localities in Slovakia can be recognized by their arrangement of ornament and design, so can they be distinguished by the color of the glaze. What makes the Slovak Majolica so rare is not only the beauty of its motifs and ornaments but its rich, brilliant colors and its technical perfection. The edging had to be executed with careful, sure and dexterous strokes since it could not be corrected. That this technical skill was truly remarkable only an artist or connoisseur can perhaps sufficiently appreciate.

● In passing, mention must be made of the very beautiful journeymen pitchers, executed by journeymen, who in addition to their weekly wages, were permitted to fire one vessel of their own, along with that of their master's. Into these dishes the journeymen often put all of their own time and skill and creative talent. It is unfortunate that so few of the ancient peasant works remain in the houses today.

P O L A N D

● The earliest monuments in Poland, relics of architecture and sculpture, reach back to the early Romanesque epoch of the Eleventh Century. Far more monuments have been preserved from the Gothic epoch. The earliest specimens of painting are the miniature illustrations, in the medieval liturgic and religious books, from the Eleventh Century, and frescoes, of which traces are preserved from the Fourteenth Century, the oldest pictures, so called easel pictures, figuratively, are paintings of the Madonna, votive pictures and church tombs from the Fourteenth Century; painted anependja existed in Poland in the Eleventh Century.

● Till the time of the renaissance and of humanism, through which Poland passed similarly to other nations, treading in the first place on the road of general European culture, the influences of Byzantine culture were distinctly perceptible in the beginning until the Tenth Century inclusive. Later the art of the Rhine country, Bohemia, France and in part the Netherlands. From the Fifteenth Century on and through the whole Sixteenth Century the influence of the art of the Latin countries, especially the classic Italian art was established.

● The Sigmond epoch in Poland, the Sixteenth Century, under the reign of Sigmond the Old and his successors, produced the finest and most valuable masterpieces in the domain of church and secular architecture, sculpture and painting. It is another question that the strong Italian influence superseded for a long time in Poland the finely budding elements of an original purely Polish national creation which had been awakened to life by the long activities of Wit Stwos in Cracow, by medieval miniaturists and by many Polish guild painters, painters of church frescoes whose names are noted in the archives dating from those times. Nevertheless the foreign artists introduced into Poland by Kings and magnates were obliged to adapt themselves to local conditions, to the climate, taste and needs of their patrons. Consequently even the renaissance buildings erected in Poland by Italians have their distinct characteristics and are different to analogous monuments of architecture in the south, west or northern part of Europe.

● During the reign of Stanislaus August, 1764-1795, artistic life in Poland began again to pulsate more rapidly. At that time under the influence, initiative and patronage of the King and the lively intellectual life in which national consciousness began to reveal itself more prominently, modern Polish painting began to awaken to life with certain distinct and original characteristics. In the next few years it produced very valuable results. Amongst a series of other painters devoting themselves chiefly to re-

ligious pictures and portraits or compositions in the classic style, Alexander Orłowski stands out pre-eminently. He was born in 1777 in Warsaw and died 1832 in Petersburg and was in his day a world-famed painter, draughtsman and engraver. With unusual facility, with real Polish temperament, Orłowski produced numerous historic scenes, views of small Polish towns, battles, portraits and caricatures, genre scenes, drawings of horses and figures of former Polish nobles in their national costumes. His scenes from the life of the Polish hero Thaddeus Kosciuszko in the prints of Th. Gauguin, London 1801, enjoyed, at that time enormous popularity. The graphic works of Orłowski had an eminently picturesque character which distinguished in still higher degree the works of P. Michałowski, 1800-1855, a pupil of Charlet. Michałowski was famous especially as a painter of horses and in Paris where he resided in 1832 he was considered in this respect as the equal of Géricault at that time already dead. On his return to Poland, Michałowski painted pictures of the horses of former Polish hetmans, army leaders; of Chodkiewicz and others, sketches of the charges of Polish Uhlans at Samo-Sierra, numerous water colors of teams of horses and oxen.

● In 1852 H. Rodakowski became noted, thanks to a portrait exhibited in the Paris Salon about which Eugene Delacroix expressed himself in terms of high praise in his Journal, which of course in no small degree served to enhance the artist's reputation. At the same time in Poland, especially in the Austrian and Russian Partitions, in spite of conditions most unfavorable for art, the artistic movement increases gradually but continuously. Artistic youth not having its own higher academies, studies in the academies of all Europe, from Rome to Petersburg, especially however in Vienna, Munich and Paris.

● Naturally, under such circumstances only painting could develop and that with much difficulty. Architecture and monumental sculpture, unaided by the protection and help of the annexing states were entirely checked in their development. There appeared now on the scene such painters as J. Kossak as a depicter of horses and aquarellist, A. Grottger who embodied in a cycle of drawings of deep lyrical mood, the martyrdom of the Polish people under the Russian yoke, and finally J. Matejko who in his enormous historic canvasses of exceptionally dramatic expression, resuscitated the scenes of Poland's former glory. In this way Polish pictorial art, profiting principally by already existing acquisitions of technique and modern forms of West European art raised the spirit of the whole Polish people, fulfilling thereby an important and social mission.



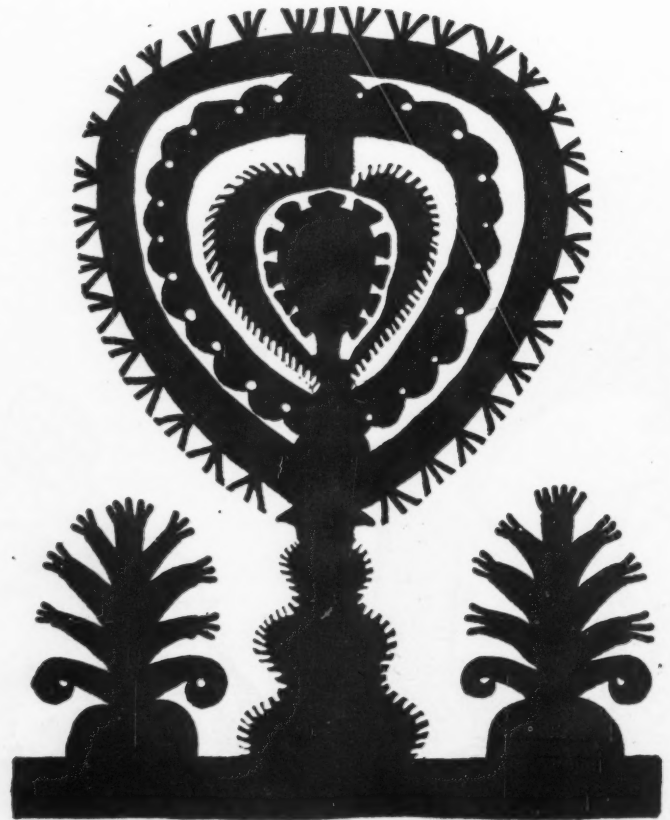
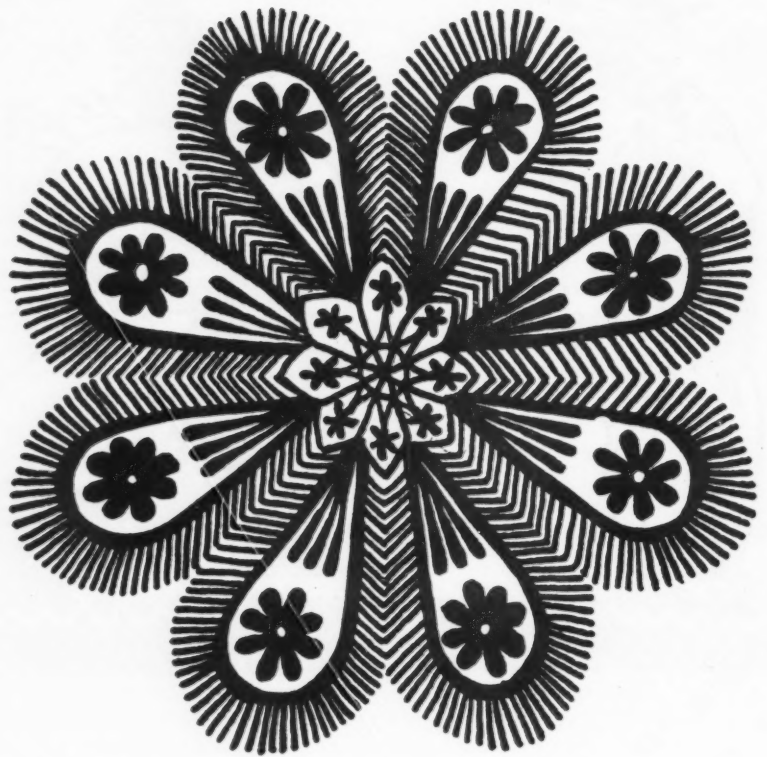
A DECORATIVE PANEL MADE WITH PIECES OF COLORED PAPER ● A POPULAR POLISH PEASANT ART

POLISH PEASANT COSTUMES



KEMPER

* PEASANT * PITCHER * FROM * JAJKO *



* THREE * POLISH * FOLK * DESIGNS *

G E R M A N Y

● German villages, isolated cottages and farms are often completely snowed under. Then the daily work of the peasants is confined to the house and the stable and they have time to better their scanty means of life a little by some craft work, done at home. The peasant, who, as a real mountaineer, is familiar with the nature of wood and the technique of the carving-knife, reproduces in miniature the world as he knows it; house and church, flock and shepherd, hunt and hunter. Originally, he used to carve toys as Christmas presents for his own children only. Now he makes quantities to sell and uses a turning lathe.

● Human figures and trees are turned like skittles; the arms of the figures are glued on afterwards. About fifty uniform cows or sheep stand in a ring, with their heads toward the middle. The outer contours of this ring are turned with the turner's knife, then the ring is sliced like a pie and each figure is plastically rounded with the carving-knife. From such a ring one gets horses or cows, dogs or sheep, giraffes or elephants, stags or does. Generally a whole family is working together. For instance, the father turns, one son carves, another one makes arms and legs, a third glues. The mother and the daughters attend to the painting and varnishing.

● The dolls, too, were originally carved in wood and there exists a great number of them up to this day. When in the eighteenth century, during the reign of Frederick the Great, Germany became the central seat of the porcelain manufacture, people began to imitate the wood-carved dolls in the new material. The Thuringian Forest and Sonneberg are known as the workshop and storehouse of Santa Claus.

● In the Thuringian Forest and in the Saxon Erzgebirge are made all the pretty things that delight a child's heart: rockers, hobbies, wooden horses neatly covered with skin and figural nutcrackers, now shaped like man-eaters or giant Goliaths, now like Turks or devils, in remembrance of old popular fables. Some are specialized in ships. Little canoes with Indians are particularly in vogue, for children adore the waving feathers which are stuck in the Indians' hair.

● Moreover, following an old custom, glass-blowing is still being cultivated on the heights of the German mountains, especially in the Silesian, "Riesengebirge," the Bavarian Forest and the Thuringian Forest. This art is also closely connected with Christmas. The glass-blower blows a thin glass pipe into a ball. Christmas tree chains are formed by blowing, with accurately calculated breaths, one ball after the other, from a long thin glass pipe. By another procedure the balls are filled from within with a metallic color, then separated and strung into chains. These balls and chains as well as glass fruits, fir-cones and similar products serve as Christmas tree ornaments. This reminds one of the old pre-Christian custom of the Germans to decorate, at the time of the winter solstice, a tree with symbols of fertility and express in this way the hope to get over the dead season. But by blowing thin glass pipes and sticks and shaping them with little tongs over a fine jet of the gas flame, the glass-blowers can also make stags, roes, dogs, horses, swans or birds in cages, a cradle with twins in it, a fox with a goose in his mouth or a spinning wheel. They like to combine trees of green glass sticks and white stags with golden antlers, hunters and dogs to a hunting group, whose manufacture requires special skill.

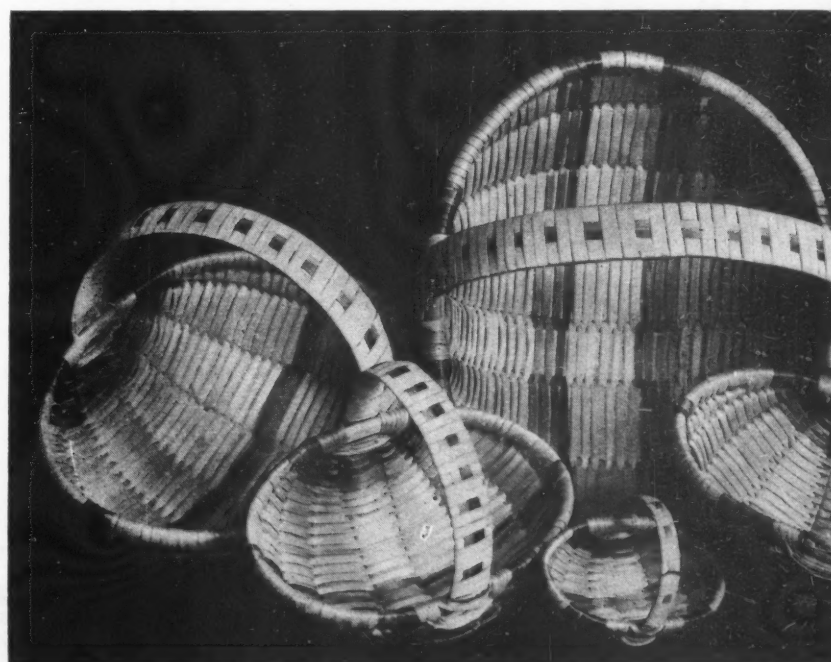
● This skill is inherited and has gradually become a kind of instinct or natural gift; it is super-individual. Folk art

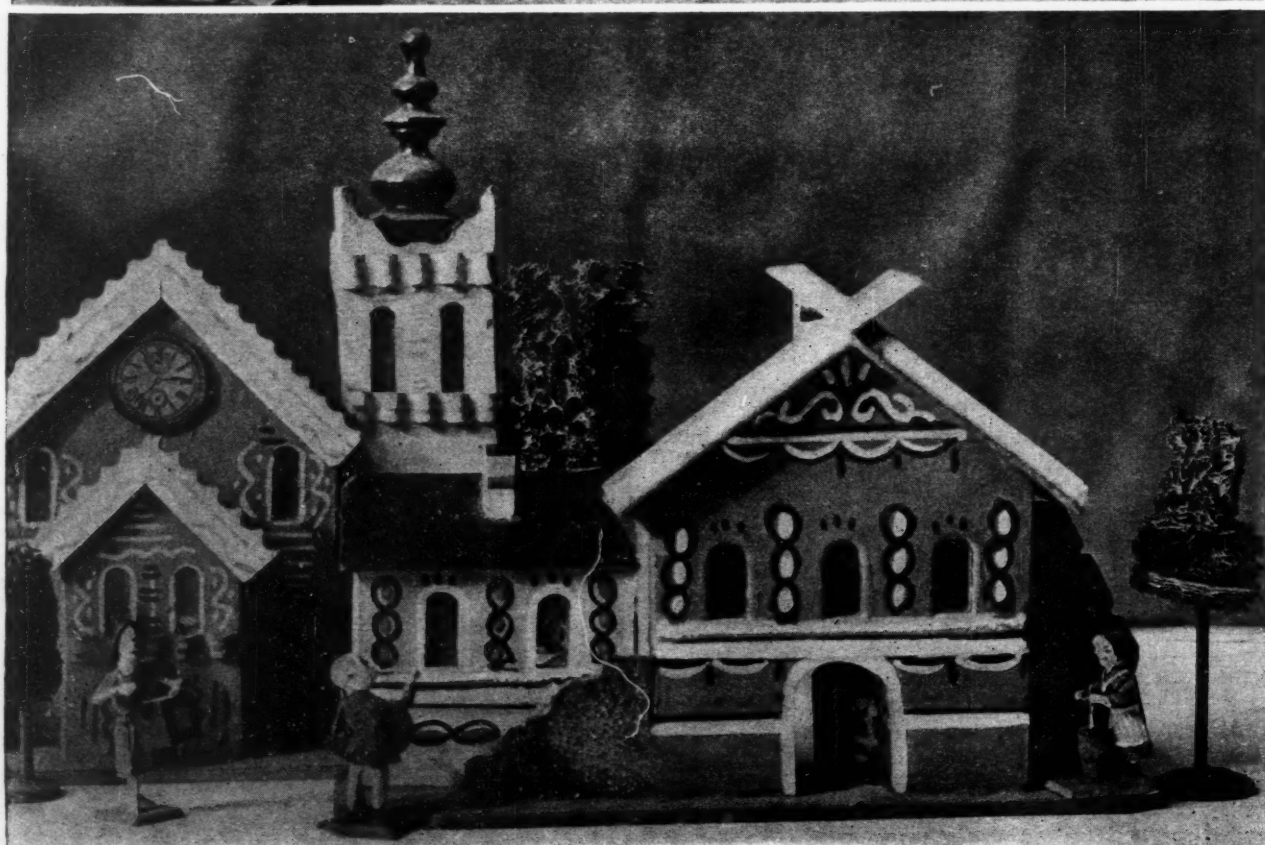
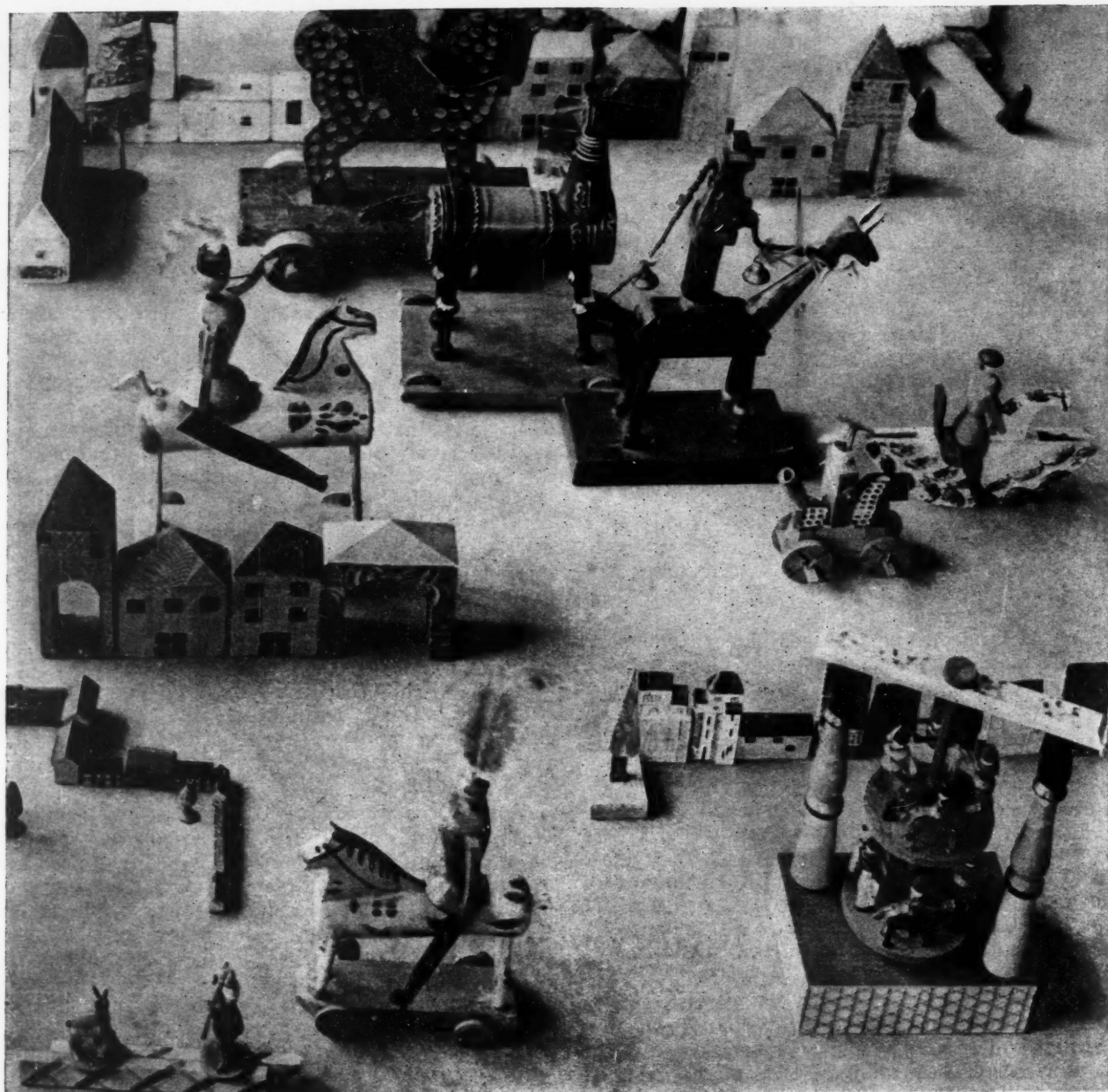
always develops from the native soil, it is connected with its products and cultivated in praise of its beauty and particular charm. Thus the wood-carver represents the village and its environs, the glass-blower, who lives in the mountains, the forest and its animals. The working-material is likewise furnished by the native soil; for instance, the wood used by the carver and for the moulds of the porcelain manufacture, the charcoal and the wooden stick which are, beside the gas flame, indispensable to the glass-blower. And deep down in the valley, where the mountain torrents fall into the river, the willows furnish the material for basket-making. This industry is flourishing on the south side of the Thuringian Forest.

● The earth of the native country itself is the potter's material. From a clump of clay he turns on his wheel jugs and plates. Then he pours the liquid color on the earthenware from a can, not unlike the petrol can of the motorist. By scratching with his knife he often emphasizes the contours of his ornaments. Beside the stag and the horse, the church and the house, which are frequently used as decorations on pottery, we find chiefly the flower motif. The fancy of the people is inexhaustible in the invention of new forms of this blooming and creeping plant ornament.

● Pottery is at home everywhere in Germany. On the Nether Rhine and in the Valleys of the Westerwald that hard clay is found which is so well known to the collector of antiquities of the famous German ceramics of Cologne and Raeren, Frechen and Siegburg. In Hessia special attention is given to the gaily colored, relief-like ornamentation of the potteries. In Thuringia and Saxony the patterns are often so lively that one seems to feel the way these things have been made: the man shaping them on the potter's wheel, his wife dotting pots and jugs, cups and plates with color. In doing so she thinks of the printed material of her dress, whose flowers she adapts to the pottery, or of her embroidery for which she invents herself patterns with flowers and hearts, billing doves, peacocks and stags or perhaps the town of Jerusalem and other biblical motif.

BASKETS FROM THE THURINGIAN FOREST





Producing the world in miniature is a dominating motif in all peasant art. This is shown in these toys from mountain regions of Germany. Wood has always been the favorite among peasants.

● South Germany is, like Austria, the land of color and free artistic fancy, the land of the Catholicism whose saints and ecclesiastical symbols offer a great variety of pictorial motifs. There you find platters with the picture of Maria and the Child Jesus. The decorative arrangement of the figures and the pattern of the brocaded cloak are obviously figures and pattern of the brocaded cloak are obviously imitations of the saint's image in some church of pilgrimage.

● The finest instinct for the decorative filling of areas is displayed in the different branches of the textile art: embroidering, weaving, cloth-printing. The ornamental motifs of textiles as they are found in the linen weaving of Sleswick-Holstein repeat themselves with slight variations on the potteries of South Germany and Austria. They appear in the cloth-printing of North Germany as well as in the embroideries of Transylvania, where far away, between Austria and Rumania, Germans have settled seven hundred years ago and kept their racial character pure up to this day. This conservation of their national character is, no doubt, partly due to the fact, that the wives of the Transylvanian Saxons have handed down their artistic handcraft from generation to generation as a heritage of their race. Many Transylvanians have migrated from the regions on the left side of the Rhine, where the Saar and the Moselle flow, and have located on the Danube.

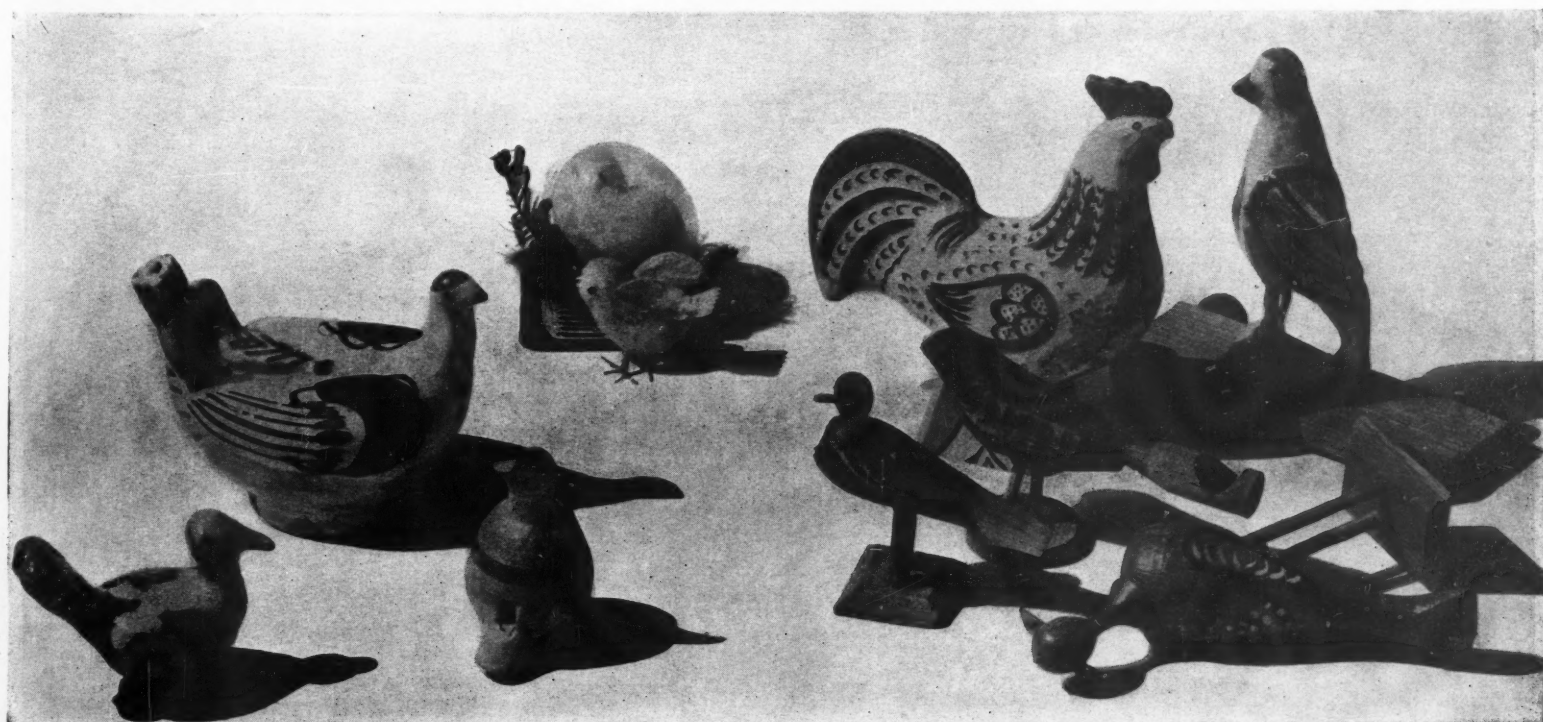
● Wood-carving and painting combine with the inherited taste for technical work in the popular clock-making of the Black Forest. The idea of the forest as the home of folk craft is suggested here by the cuckoo that calls the hours and the weights that have the form of fir-cones. The dial reminds one of ceramics. It is shaped and painted with flowers or landscape motifs like a peasant plate. The clock-work, hidden behind the dial, recalls to our minds the predilection for mechanics which made a German invent the clock and has always had a great influence on the artistic metal work in Germany.

● The predilection for iron finds its expression also in folk art. In the smallest village church we see candle holders and iron railings which show that the village blacksmith, who had originally only to furnish horseshoes, tires and implements of husbandry, is, at the same time, a real artist. It is a very beautiful custom to decorate the graves with iron crosses. They grow from the little mounds like flowers, from which there rise sometimes the figures of angels and saints. One of the most interesting articles of wrought iron or embossed copper is the weathercock on the

knob of the church steeple, that indicates from what quarter the wind blows and, according to a pious popular belief, guards the church from fire. Copper, brass and tin are specially favored for household utensils. Together with the gay colors of earthenware jugs and pans they contribute to make the old furniture of private living-rooms, public-house parlors and taprooms look cozy and attractive. Tin plates and pewters are covered with rich figure ornaments in relief or engraving. The Seven Electors, the Twelve Apostles, hunting and dancing scenes are represented around the tankards. These reliefs lead up to the tin figure which,—manufactured in Nuremberg under the name of "zinnsoldat" (tin soldier),—has become an important article of German folk craft. And so the wooden figure is as closely connected with the tin figure as the wooden doll is with the porcelain doll.

● The interest in plastic forms which we meet everywhere in German art goes so far that the very cake-moulds of copper and brass are plastically decorated. They have the forms of carps, or rabbits or lions or else exhibit, in the middle, some floral and allegoric motifs, especially the double-headed eagle, that has always played a prominent part in the ornamentation of the German folk art. Sometimes we find also the head of Frederick the Great or even Napoleon as the center piece of such a cake-mould.

● Certain motifs which characterize the German folk art as a totality, notwithstanding the great variety of its manifestations, recur again and again. One of these fundamental motifs is the creative play instinct which tends to repeat the great world on a small scale by imitating in miniature man and animal, house and church, tree and flower. All these figures appear on plates, jugs and cups, on embroideries and clock dials, as Christmas tree ornaments and decorations of trunks and chests. This emphasizing of pictorial motifs and lively movement may temporarily be repressed in our age of techniques,—but it will never grow obsolete nor wholly disappear. For the love of form and motion, color and light contains elements without which the creative power and inspiration of mankind would perish. Just as laughing is one of the many ways leading to truth, so playing makes us understand that the play-instinct is a vital instinct. The creative impulse of the people which leads to the plastic and pictorial reproduction of the external world, forms the basis of a folk art, flourishing still in Germany. This folk art, deeply rooted in the native soil, has always been one of the main sources of the entire creative work of the German people.



N E A R E A S T

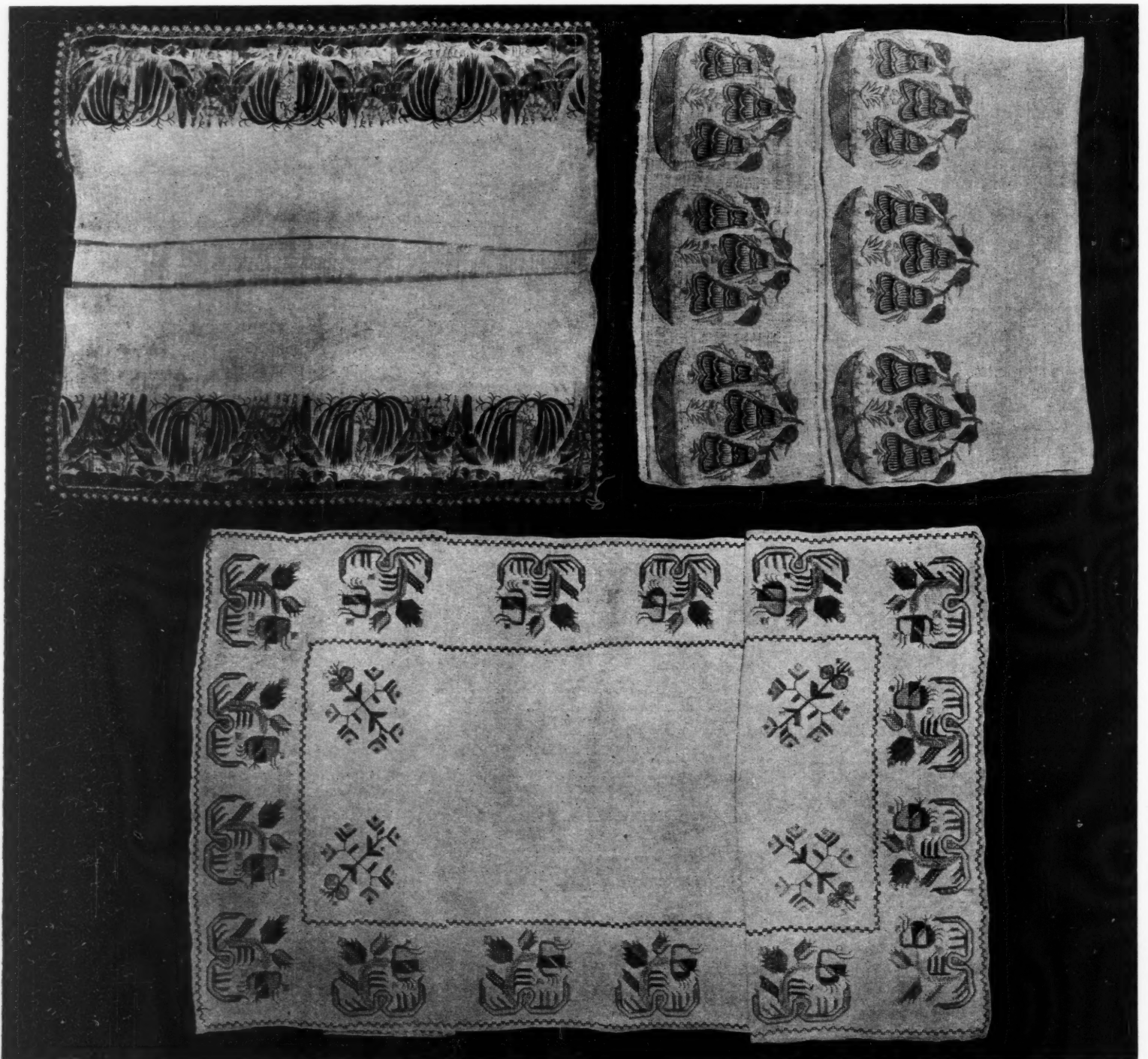
● Arts and crafts around the Mediterranean show certain similarities, yet are stamped with local uniqueness. The water jar is a universal production from the warm climates of the countries around the Inland Sea, from Spain eastward. Suggestions of Turkish decoration are to be seen wherever the Ottoman Empire has held sway, yet a Greek vase would never be mistaken for a Damascene vase, or a Turkish rug for a Persian rug. Every island in the Aegean Sea has its own decorative designs for the skirts and sleeves of clothing, and for the bowls and ewers used in the household.

● The oldest glass works in the world are at Hebron in Palestine. The industry was established in the fifth century and still employs the methods of that era. The demands of trade have changed the ancient products to

articles salable on modern markets, but certain of the original features still persist.

● In the production of textiles the workers of the Near East still depend on hand work. They use patterns and stitches peculiar to their own localities. Some types are the Susani stitch, the Marash stitch, the Russian cross stitch, Demirdash, punch work, the knot stitch, and Aintab drawn work. Some fine examples of old Turkish towels are shown below.

● Besides glass and textile work, the Near East region is known for its hand carving on furniture, rug weaving, and many other forms of craft work. These arts are kept alive and flourish when peace allows the looms and kilns and needles to play their parts undisturbed.



ART IN THE MAKING

A Supplement to
DESIGN
JANUARY, 1938
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PHOTOGRAPHY

Photography is a fascinating art, and for those who wish to launch out on experiments in this field it is encouraging to know that with a small outlay of equipment and money, all the necessities may be provided. This is an age of pictures. Anyone can catch scenes of action, architecture, persons, objects, with a lens. There is no limit to the interesting things to do. Anyone can create an amusing guessing gallery of caricatures for a private Who's Who, make a collection of action pictures in which the

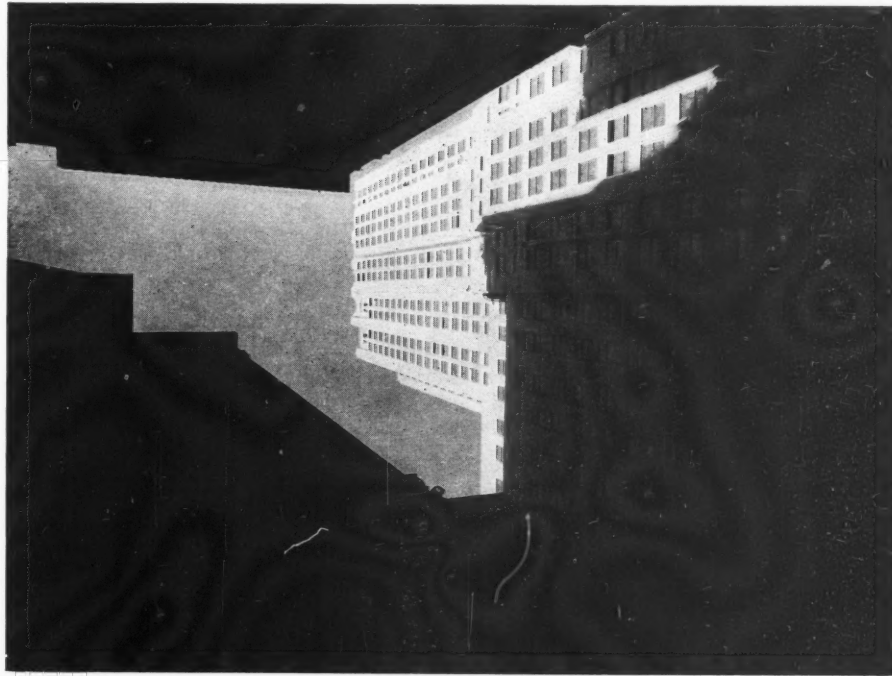
idea is motion rather than people. These may give the same effect as modern paintings.

Accidents can become really fine photography and furnish much fun for the beginner. In the case of a double or multiple exposure, interesting effects often result. Photo patterns or arrangements made by combining certain parts of a picture in "repeat" or all over patterns will produce startling results.

It is well to study pictorial forms both natural and architectural, seeking to find in these units which made good "repeats." It is a good

idea to make sketches or plans of simple motifs from common architectural forms. In the actual working of the problem the designer selects some usable architectural form big enough to register well in his camera. Methods of combining the motifs and use of various well-known repeat arrangements is entirely a matter of personal taste. But the trimming of each print should be carefully done in order to make the points of the final pattern neat.

As a method of design creation for the designers who have never used the camera, this type of work was formerly thought impossible or certainly very impractical. Nevertheless, the most inexperienced camera user with sense of rhythm can create motifs similar or even superior to



A new point of view in photography is shown in this picture by Frederick Bradley

dedicated. In the second tray water may be placed, in the last as much hypo as it will hold.

This preparation made, the lights are turned out except for the red bulb and the photographic paper is opened. If it has not been cut, now is an excellent time to cut one 8"x10" sheet into sixteenths. One of these is taken and the rest are returned to the double envelope from which the sheets came. The shiny side of the paper slightly curling in will be noticed. This is placed in contact with the dull side of the film negative and the two are placed in the printing frame negative against the glass.

The bright light is turned on the frame, the distance from the light to the frame and the time in seconds being noted. About thirty-six inches is a good average distance. A ten second exposure should be considered a point of departure. Having made the exposure the paper is removed from the frame and the negative is left in the frame. The paper is placed in the developer and left for sixty seconds or a little longer. Then it is rinsed and placed in the hypo. It may then be immediately examined to see if it is correctly printed. If it is light, more time should be given in exposure to the 100 watt light; if it is dark, less exposure. This may be determined only by trial and error, but once found will always work with the same negative if kind of paper, distance from light and light source remain constant.

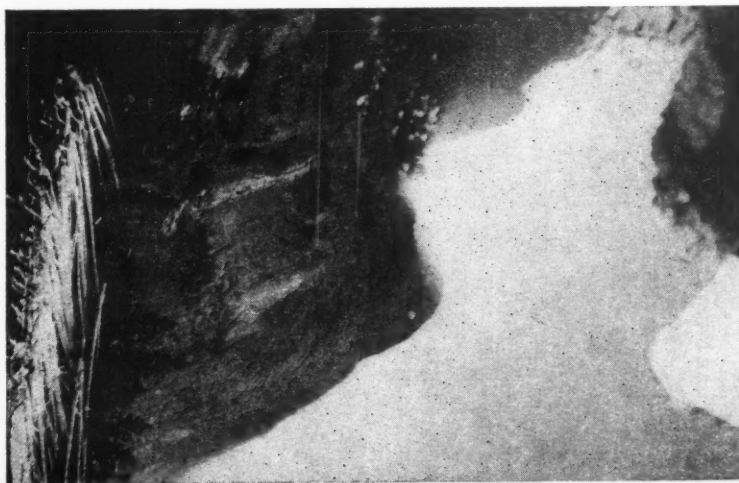
After staying in the hypo for about fifteen minutes it should be washed in running water for about one-half hour after which it and its companions may be laid face up on a cloth to dry. When they are dry a fairly hot iron may be used to straighten them, ironing only the backs.

There is valuable instruction in Art in the Making series for 1936-37, covering Lettering, Line Drawing, Painting, Pottery, Modeling, Textiles, Block Printing, Metal-craft, Puppetry, Art Appreciation, All for 50c.

Art in the Making series for 1937-38 includes Leathercraft, Poster Making, Toy Making, Wood-carving, Mask Making, New Mediums Paper Construction, Chalk Drawing, Mural Painting. One subscription, 50c.



Interesting atmospheric effects can be used by the amateur photographer. Experiments will bring many new results.



This interesting picture is not really up side down but a reflection of a landscape in the water taken by Bewlah M. Wadsworth.

small card table or shelf near the sink. The red light should be placed over the shelf on which the trays are set, and in the tray set under it one pours the developer from one tube dissolved as in-

the illustrations here shown—with modern photographic films. With drug store development in reach of every one's purse and cameras selling at very low prices, there are now no real obstacles in the way of producing unlimited designs of most striking dynamic motifs. In addition to the inexpensive equipment necessary for this work the modern color sensitive roll films rendering very pleasing color values in monochrome simplify the photographic difficulties of the uninitiated. The process of print making is so mathematically precise and so simple that a few trials by anyone will show near professional results. Repeat patterns of amazing originality may thus be produced from these prints for less than half a cent apiece.

On the other hand, double exposures can be used to summon a veritable spirit world. With camera stationary take an undertimed exposure of a chosen background; for instance, of an interior setting. Then with camera in the same position take another exposure on the same film of human figures introduced into the scene. The results may be startling.

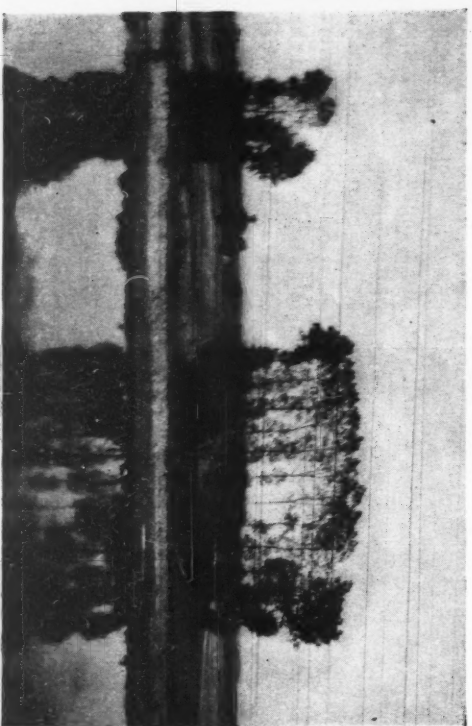
To be more practical, overlapping still life forms in the same plane by this method may be tried. Even a beginner might develop something striking for modern commercial design. As a matter of fact, in Cubist painting, objects which cover one another are made transparent so that the outline of every object is visible. The principles of Cubism "are built upon the fact that representation of nature is not an aesthetic func-

tion." Perhaps Cubist paintings can inspire a new viewpoint toward creative photography.

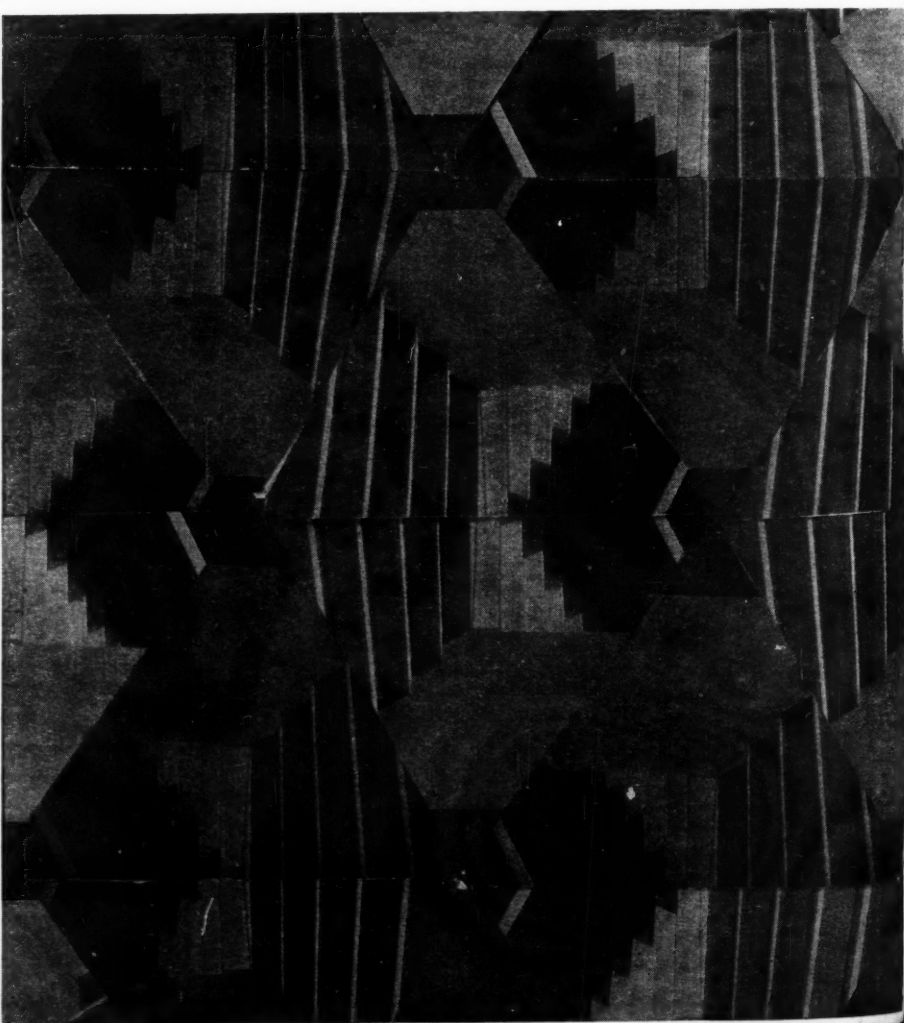
To travel and shoot pictures while moving at high speed is a merry game and the more exciting when dashing through a wealth of glamorous material such as often characterizes foreign places. For this kind of stunting, the camera should of course be set for the shortest exposure and for the average distance to be encountered, and the camera man should be poised in an automobile with freest possible view and arm room. One must remember to point backward or forward when going fast in order to reduce risk of blurs in the foreground.

Such practice forces quick decisions and quick action, as thrilling indeed as hunting wild game and much safer. Moreover, interesting surprises are apt to develop for you in the dark-room—unexpected queer things will appear in pictures. And that adds fascination to this art.

To capture landscape views from a speeding train, to recognize instantly picture possibilities for artistic composing, is largely a matter of self-training through study and practice. As with painting, artistic photography involves the principles of design. One must recognize good proportion, balance of dark and light masses, and balance of opposing lines, rhythm in recurrent intervals and rhythm in transitions flowing from one line or mass to another in order to get in the total result of a satisfying harmony. It can become an ab-



"Taking pictures like this from the window of a fast moving train will sometimes produce very artistic results."



"This photo pattern was made by a beginner from a photograph of a stairway in front of a large public building."

sorbing hobby and so can collecting unusual photographic landscapes of your own composition, like collecting stamps. Such a collection could well include enlargements of charming small bits which will occur incidentally in some of your photographs.

For those who wish to launch an experiment in making photo patterns, it is encouraging to know that with a small outlay of equipment and money all the necessities may be provided for. This permanent equipment needs to be bought only once: a $2\frac{1}{4}$ "x $3\frac{1}{4}$ " box camera, \$2.00; a printing frame, 4"x5", \$2.00; three enamel trays 5"x6", 75c; red light bulb, 15 watts, 20c; the other supplies which need to be replaced from time to time are photographic printing paper, bought either in $2\frac{1}{4}$ "x $2\frac{1}{4}$ " size or at a saving in 8"x10", at 55c a dozen sheets. This must be cut into the smaller size in a darkened room lighted by a red bulb. Rolls of films of eight

exposures per roll costs thirty cents each. Developer in tubes with complete directions cost seven cents. Two quarts of the type needed 25c and the film itself should be developed by a professional finisher at a cost of ten cents without prints.

The inexpensive camera suggested here works best about twenty-five feet from the object photographed. In the case of groups working with the same camera it is wise to determine ahead of time the exact point of view from which they want to take the picture, and an approximate height; on a sunny day when shadows are deepest the whole roll of film is exposed. The negative having been secured the making of the prints begins.

The printing room should be a darkened room in which a sink or stand with running water is available. A lamp with a hundred watt light should be placed on a table, the enamel trays on another

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TOLEDO LIBBY SCORES

● The high school Drafting Exhibits at the Ohio State Fair held last August, produced some excellent pieces of work done by students throughout the state. In the senior division of competition, Libby High School of Toledo won the trophy with points scored chiefly in the field of architectural drawing. First, second and third places in the individual sweepstakes were won by Libby High School boys, as were four of six trophies for placing first in special drawing classifications, and 138 places in architectural drawing with entries by 35 Libby students. As a result the Toledo school won with an accumulation of 138 points, with Columbus West second with 73 points, Cleveland West Tech third with 55, and Cleveland Collingwood fourth with 47.

● Columbus West won the school sweepstakes in the freshman class with a total of 47 points, with Toledo Libby placing second with 37 points.

● Some of the classifications included in the competition were composition in architectural design, competition in interior design, drafting a cottage, cabinet design, geometrical forms, machine drawing, and lettering forms.

EXHIBITION OF WALL PAPER

The Albright Art Gallery, Buffalo, New York, is holding, for the first time anywhere, an exhibition covering the history of the printing of wall paper from 1700 to the present day. Items have been collected to show the changes in wall paper and wall paper design from almost its earliest appearance to the contemporary mode.

Since such an exhibition had never before been attempted, and no record of the owners of any particular items exists, the assembling was difficult. Neither are there any great number of collectors of wall papers. Museums with wall paper collections are also very few. Many months of scouting and sleuth work were necessary to get on the track of what existed and what was available. Especially did American papers present difficulties, as small samples are owned here and there by individuals who have never sought publicity for their possessions. With the aid of many interested persons it was finally possible to cover the entire range of wall paper design.

The exhibition was planned, in the first place, because the Albright Art Gallery believes in coordinating its interests with the activities of the community outside the Gallery walls. In Buffalo there is operating today the oldest wall paper manufacturing concern in America, and it was felt that it was particularly fitting for the Albright Art Gallery to undertake an exhibition of the decorative art so closely allied to the industrial life of its city.

Many unique items have been disclosed, for this exhibition, some never before shown anywhere, most of them never before shown in America. Original drawings of wall paper designs by William Morris have been sent over from London, along with the papers still printed from the blocks made from his designs. A set of four panels by Fragonard are also here shown for the first time. Early American papers covering hat boxes—a uniquely American use for wall paper—reveal special printings to celebrate the Erie Canal, while the famous paper designed to commemorate the death of Washington in 1800 is also on view. In fact nearly 80% of the historical papers have never been exhibited in America before, while of the modern papers many are the latest designs, not to be released to the consumer until the spring.

MILLS ARTISTS HONORED

Mills College is California's sole representative in an exhibition of oil paintings by United States college students sponsored by the Department of the Interior in the Fine Arts Gallery, Washington, D. C. Only ten colleges and universities throughout the country are represented in the exhibition, which also features the work of art schools and institutes. The Mills artists include Joyce Davies, '37, of Palo Alto; Jane Matthews, '39, of Seattle; Aileen Sturgis, '38, of Sonora; and Dorothy Gaylord, '37, of Berkeley. Sponsors of the exhibit which remains on display until February include Mrs. Franklin D. Roosevelt, Harold L. Ickes, John W. Studebaker, Miss Lelia Mechlin, and C. Powell Minnigerode.

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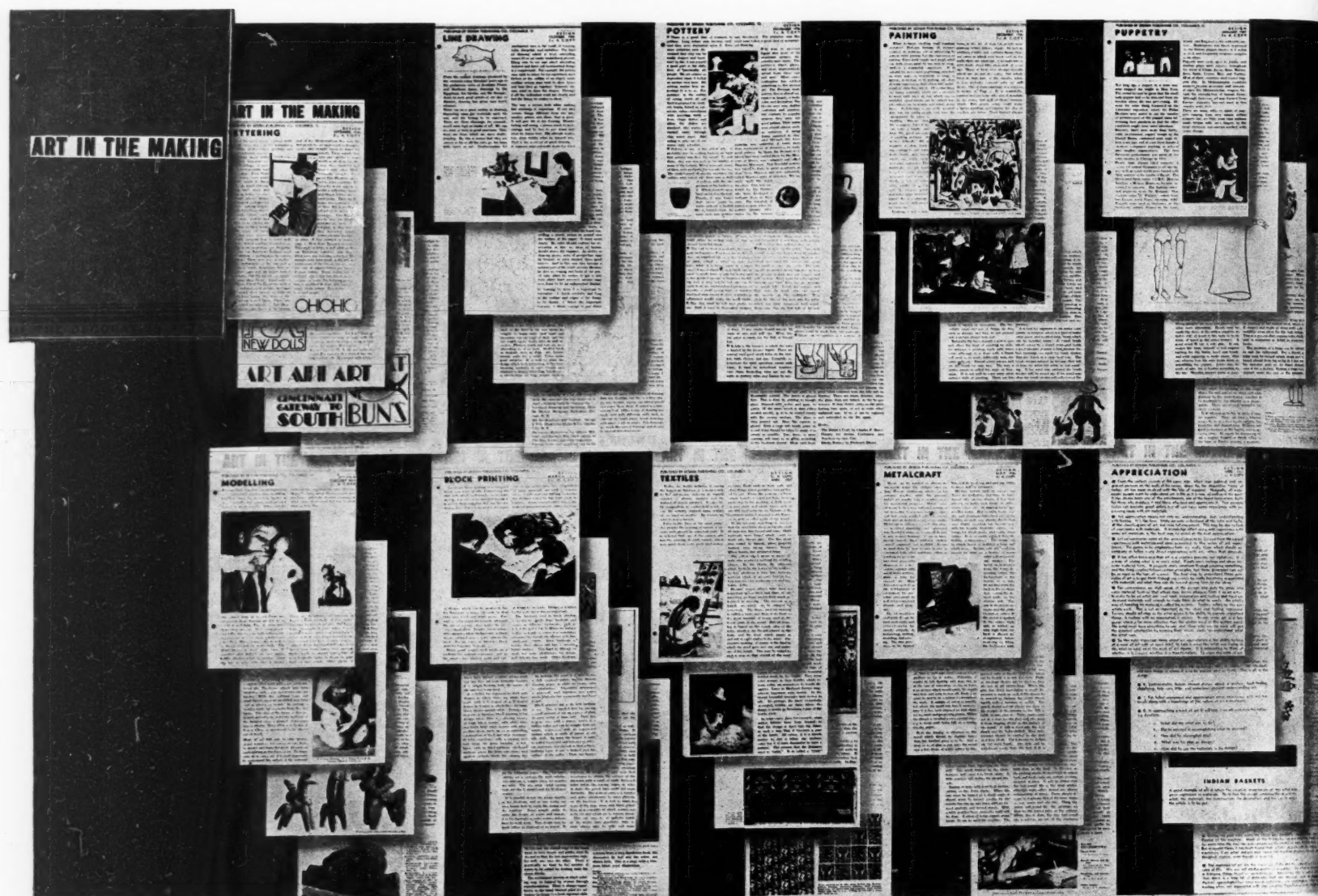
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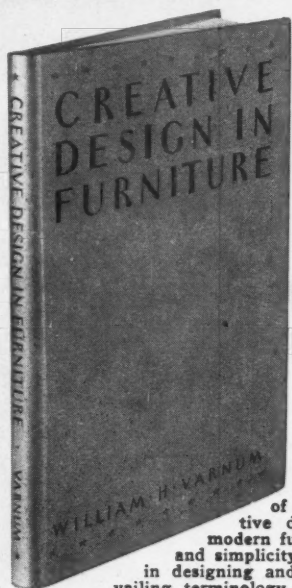
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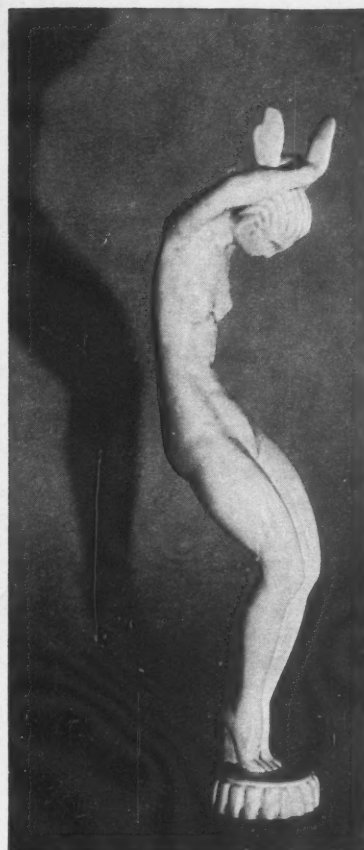
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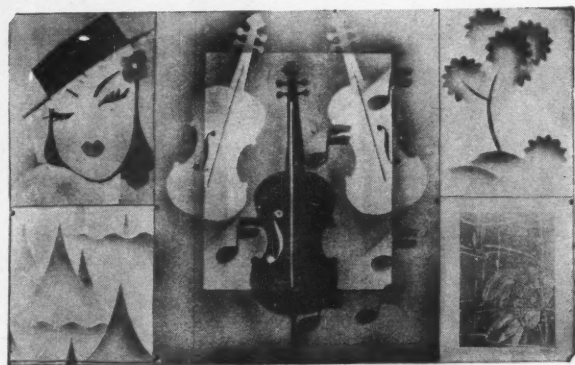
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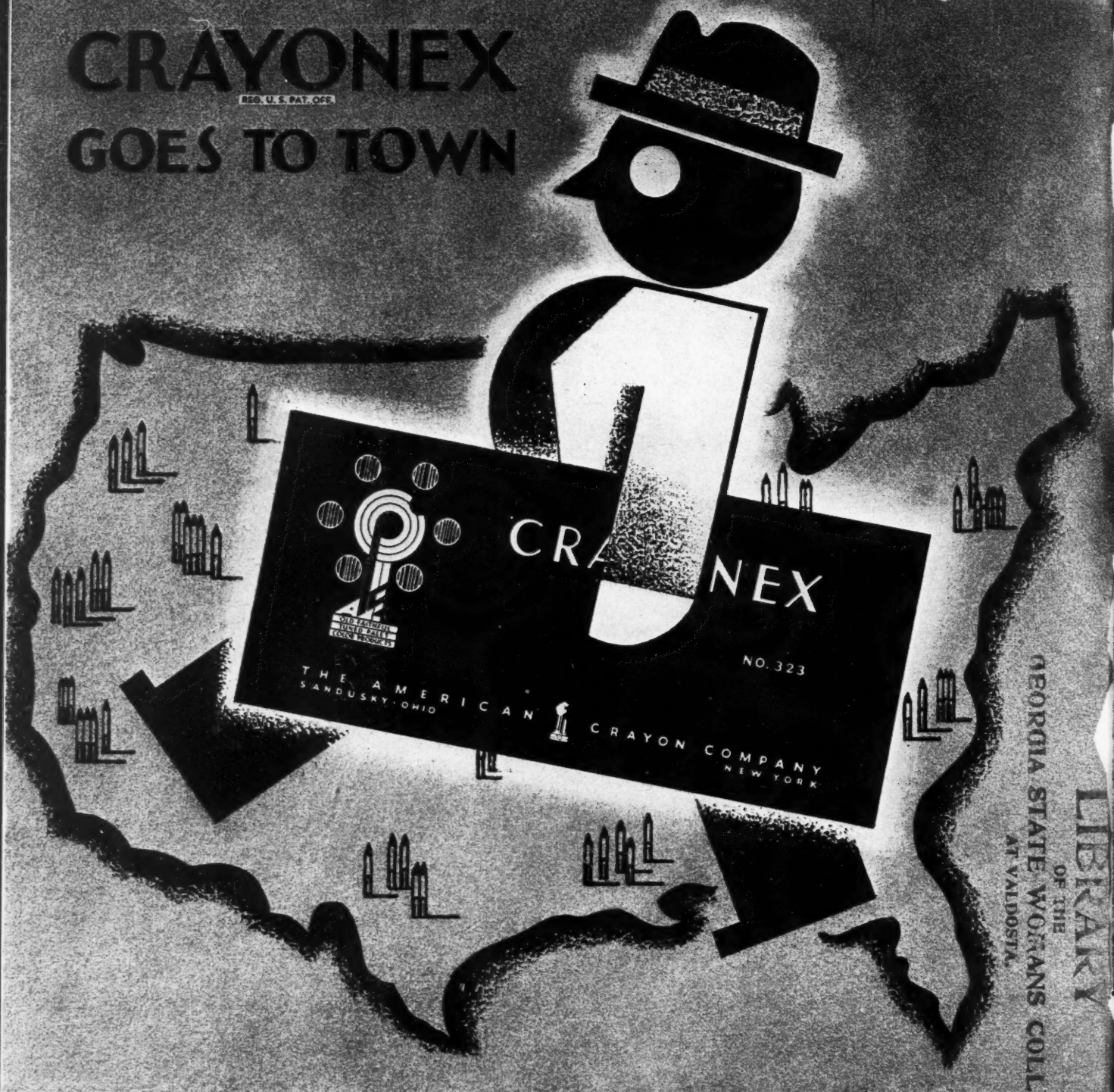
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